

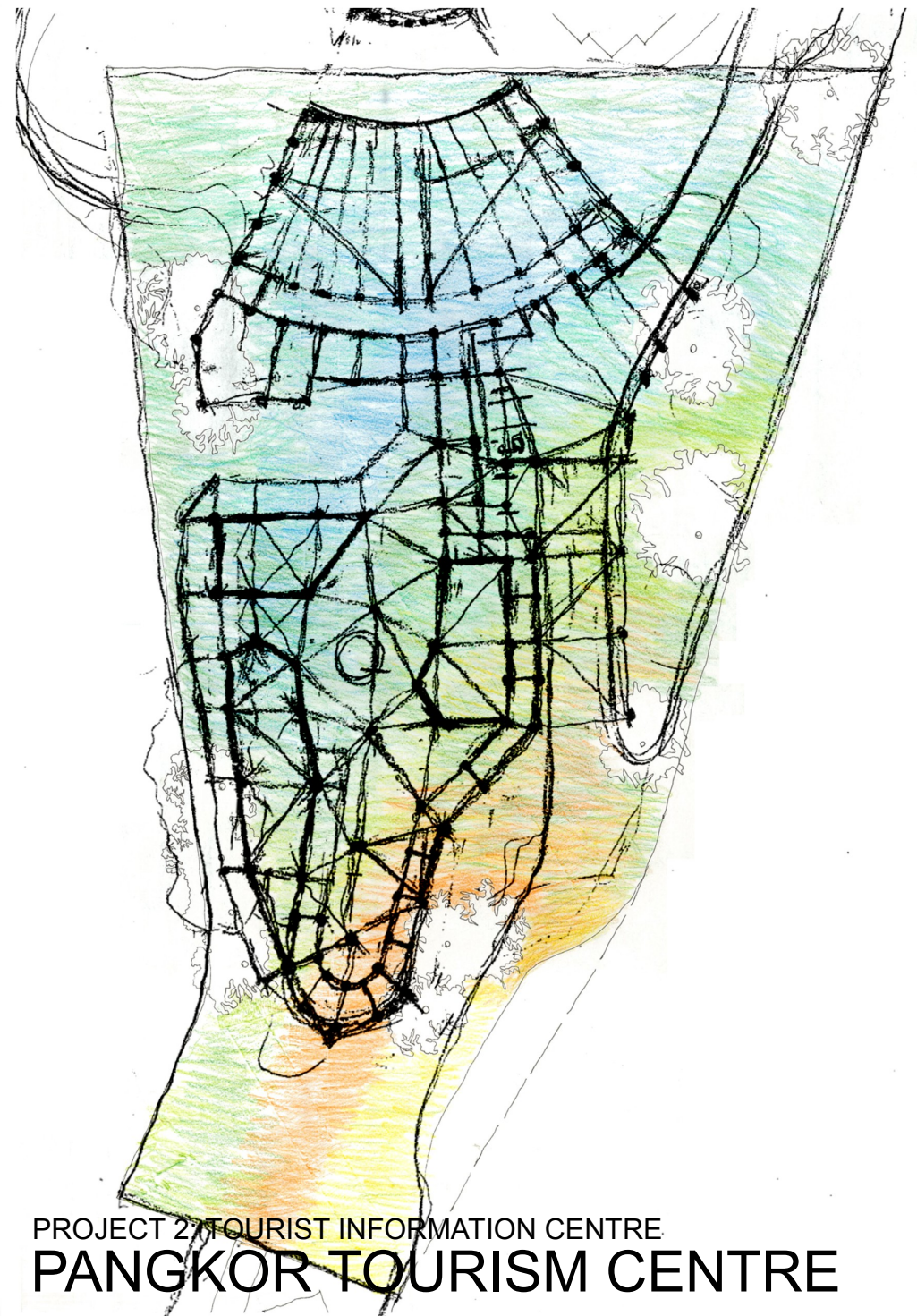
DESIGN IV

MAC - JUNE 2015
JOURNAL

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UNIVERSITI TEKNOLOGI MARA
SHAH ALAM



PROJECT 1: TOURIST INFORMATION KIOSK
JLN RAPIDMAJLIS



PROJECT 2: TOURIST INFORMATION CENTRE
PANGKOR TOURISM CENTRE

SEPT 2014 – JAN 2015

BRIEF

The semester starts.

This brief handed out.
The brief is an A4 pamphlet,
stapled at the left upper side.
We looked, page after page.

There are only two projects.
The first, took five weeks.
The second, took seven weeks.
All in total, 12 weeks.

Everything is neatly planned out,
as everything we need is in the timetable,
but as the old military saying goes,
“everything never goes to the plan”.

We shall see, we shall see,
when we arrive
on the date
on the plan.

AAR 600 Design Studio Semester 05

Lecturers: Dr. Azman Hassan (SL), Dr. Mimi Zaleha Abdul Ghani, PM Syed Sobri Syed Zubir, Makhtar Abdul Rahman (PT), Munirah Mutalib (PT) & Ikmal Hisham (PT).

Course Outcome

At the end of the course, the student should be able to:

1. Demonstrate various aspects of the Design Process from inception to project completion.
2. Demonstrate the fundamentals of spatial organization in their architectural design scheme.
3. Create and produce a design scheme that address the technical constraints of site context, building construction and materials.

Course Description

This course focuses on aspects of the Design Process spanning design approaches and strategies, contextual analysis to quality of space for a small to medium-sized project (1 acre or less; built-up area of 800sqm for the main project, 2-3 storey height). Design projects will further develop the ability in circulation and spatial resolution, relationship of indoor-outdoor spaces and site organization through exploration materials and technology.

Syllabus Content

1. Design process, approaches/strategies, concept development and detail design
2. Further study on site analysis, indoor-outdoor circulation/movement and site planning strategies.
3. Contextual issues for urban, suburban and rural sites, responsive environment and landscape design, social / cultural context, needs of community & disabled, climatic factors, building design & technology.
4. Site planning, massing and basic landscaping.
5. Simple structures and the application of materials (steel).
6. Quality of space, organization of space, spatial order and architectural expression

Design Projects

Projects are designed as to encourage the exploration of ideas/concept, identifying issues and suitable approaches through precedent studies to solve design problems. Projects will have elements of site context and involve site analysis and site planning, introducing students to aspects of circulation, relationship of indoor/outdoor spaces and climatic consideration in design and encourage design to local context & community needs.

There will be one minor project and one major project. A minor project is typically an infill exercise within an urban context. This will let the students learn the inter-relationship of interior spaces and how to handle solids and voids within the spatial concept as well as appreciate structure, form and space in their design. A major project will be a simple building structure with not more than five types of major functional areas.

The scheme development will begin from sketch design stage to technical drawing stage to show some aspect of building science and constructional detailing of simple complexity building such as information centre, service station, chalet, etc. Part of the studio project will relate to and integrated with the requirement of construction technology course.

Project 1 (urban infill): Tourist information Kiosk

For this project, students will have to design a small size tourist information kiosk in an urban setting. The concept and design of the kiosk must reflect the culture, image or others related to the city. Special attention needs to be given on the space organization, quality of spaces and functions. Apart from that, choices of materials, color schemes and basic construction technology should be included to best represent the image of the kiosk. Keep in mind that the location is situated at a popular attraction place for visitors and tourists. Therefore, the design should inject some interesting architectural features that can help to attract people to this place.

The site

Dataran Shah Alam, Jalan Institusi, Shah Alam (Figure 1) The site suits the essence of the project because the dataran is a popular destination for visitors and tourists. Therefore, this project could also become as a landmark for Shah Alam.

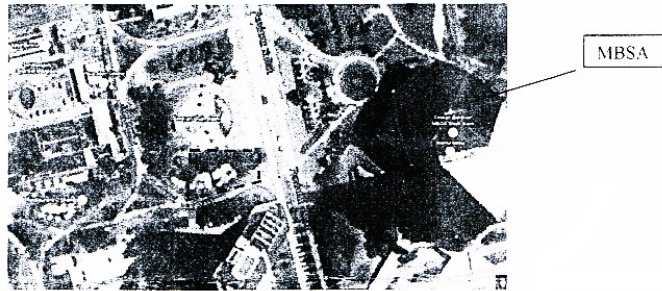


Figure 1. Site for project 1 indicated in dark lines.

Project Duration: Five (5) weeks

Course Objectives

- 1) Learn the inter-relationship of spaces and how to handle solids and voids within the spatial concept as well as appreciate structure, form and space in their design
- 2) Integrate the urban context into their design scheme and idea

Main Space Requirements (approximate):

- | | |
|--------------------------------|---------------------|
| 1) Information display area | 150 sqm |
| 2) Information counter | 5-10 sqm |
| 3) Outdoor landscape/hardscape | (area not specific) |
| TOTAL | 155 sqm |

Submission Requirements

1. Plans 1:75
2. Elevations 1:75 (min. 2)
3. Sections 1:75 (min. 2)
4. Model 1:75
5. Site plan 1:150
6. Conceptual drawings
7. Perspectives (min. 2)

Assessment Marks Breakdown

Overall final marks is 30%.

- | | |
|--|-----|
| 1) Precedent study /Site study/Concept | 10% |
| 2) Space planning | 10% |
| 3) Elevation/Sections | 10% |
| 4) Final Submission: | 70% |

Total	100%
--------------	-------------

PROJECT 2: Tourist Information Centre

Tourist information center is a physical location that provides tourist information to the visitors who tour the place or area locally. It may be a visitor center at a specific attraction or place of interest, such as a landmark, national park, resort island, or popular city, providing information such as lodging, maps, area's attractions and about staff contact, restrooms, and other items relevant to tourism. It may also include in-depth educational exhibits and artifact displays (for example, about natural or cultural history). Often a film or other media display is used. If the site has permit requirements or guided tours, the visitor center is often the place where these are coordinated. Often, these centers are operated at the airport or other port of entry, by the local government. Figure one and two show examples of tourist information centres that have interesting architectural features and design.

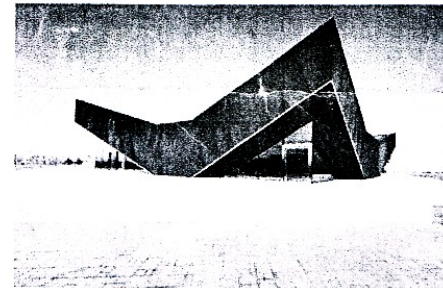


Figure 1. An example of a tourist information centre in Dong Jiang Bay, China.

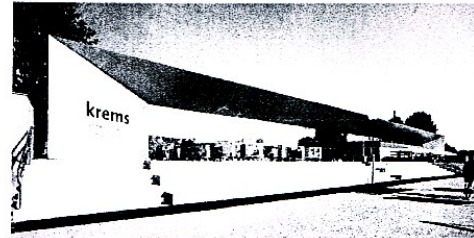


Figure 2. An example of a tourist information centre (Marine and World Heritage Centre, Krems, Austria)

For this project, students will have the opportunity to design a tourist information centre at Lumut, Perak. This place is a jetty and the port of entry to a popular tourist attraction island of Pulau Pangkor. This centre will provide useful information for the visitors that will be going to the island by ferry.

As a continuation from the first project (tourist information kiosk), student is required to incorporate the design element that they have learn into this second project. Students will be given the opportunity to explore designing a bigger scale building that include several other functional spaces that will caters for the needs of the occupants.

Students are to choose a theme to reflect the image of the centre. For example, the theme could relate to the local climates, cultures, activities, ethnicities, economics, etc. The incorporation of these themes in the design project will help students to generate creative thinking and imagination in their design. Instead of just incorporating the space requirements, students will have the opportunity to incorporate design ideas using these themes. This would add interesting and challenging elements in the design process and final products.

Course Objectives

Upon completion of this project student should be able to:

- 1) Create and produce a design scheme that address the technical constraints of site context
- 2) Learn to incorporate and resolve verticle circulation in the design scheme
- 3) Explore the relationship of indoor-outdoor spaces
- 4) Explore site organization

Design Parameters

The maximum built-up area is approximately 800 sqm.

Storey height: 2-3 storeys.

The Site: Lumut, Perak (close to the main jetty area).

The size of the site would be approximately 1.0 acre.

Main Space Requirements (approximate):

- | | |
|---|-------------|
| 1) Information and model display area | 300-400 sqm |
| 2) Administrative office (4 – 5 person) | 20 sqm |
| 3) Audio/visual room | 150 sqm |
| 4) Discussion area | 150 sqm |
| 5) Meeting room | 50 sqm |

Additional basic space requirements:

- | | |
|--------------|--------|
| 1) Lobby | 50 sqm |
| 2) Reception | 10 sqm |
| 3) Store | 20 sqm |
| 4) Toilet | 20 sqm |
| 5) Parking | |

Submission Requirements

- 1) Location plan 1:750
- 2) Final model 1:100
- 3) Plans, sections and elevations 1:100
- 4) Construction detail drawings 1:20
- 5) Site plan 1:250
- 6) Exterior perspective/s
- 7) Conceptual drawings

Lecture Topics

- 1) Site analysis
- 2) Form and space
- 3) Information Centre Architecture
- 4) Environment and Architecture
- 5) Concept and Architecture
- 6) Presentation techniques

Teaching Method

Students are taught through a series of lectures and site visits. Studio tutorials and critique sessions are conducted to familiarize students with the design process and to develop presentation techniques and verbal communication.

Assessment Method

- 1) Critique sessions
- 2) Final submission comprising of architectural drawings and models
- 3) An independent panel of jury to assess/reassess the works during final review

Assessment Marks Breakdown

Overall, final mark is 70%.

5) Site analysis	10%
6) Precedent study and concept	10%
7) Planning	10%
8) Space organization	10%
9) Section and Elevation	10%
10) Final Submission	50%
Total	100%

Studio Schedule

WEEK			SUBJECT	Lectures/Remarks
1	2.3.15	Mon	Launch of Project 1 (5 weeks)	
	5.3.15	Thur	Trip to Dataran Shah Alam	
2	9.3.15	Mon	Crit 1: Precedent study/site study/concept	
	12.3.15	Thur	Tutorial: Space planning	Lecture 1: Site analysis
3	16.3.15	Mon	Crit 2: Space planning	
	19.3.15	Thur	Tutorial: Elevation/Section	
4	23.3.15	Mon	Crit 3: Elevation and section	
	26.3.15	Thur	Tutorial	
5	30.3.15	Mon	Final Submission: Model	Lecture 2: Form and space
	2.4.15	Thur	Final Submission: Drawings	
6	6.4.15	Mon	Trip to Lumut, Perak	
	9.4.15	Thur	Launch of Project 2 (9 weeks)	Lecture 3: Concept and Architecture
7	13.4.15	Mon	Crit 1: site analysis (group work)	
	16.4.15	Thur	Tutorial: Precedent study and Concept	Lecture 4: Information Centre Architecture
20-26 Apr			Semester Break	
8	27.4.15	Mon	Crit 2: Precedent study and concept	
	30.4.15	Thur	Tutorial: Planning (zoning)	Lecture 5: Environment and Architecture
9	4.5.15	Mon	Crit 3: Planning (Public Holiday-Wesak)	
	7.5.15	Thur	Tutorial: Space organization	
10	11.5.15	Mon	Crit 4: Space organization	
	14.5.15	Thur	Tutorial: Space organization (continued)	
11	18.5.15	Mon	Tutorial: Elevation	
	21.5.15	Thur	Tutorial: Section	Lecture 6: Presentation techniques
12	25.5.15	Mon	Crit 5: Section/Elevation/Model	
	28.5.15	Thur	Tutorial: Overall design	
			Harvest Festival & Gawai break 30 May-7 June	
13	8.6.15	Mon	Tutorial: Overall design (continued)	
	11.6.15	Thur	Final Submission – Model	
14	15.6.15	Mon	Final Submission – Drawings	
	18.6.15	Thur	Final Review	

References:

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4. Don Hanlon, (2009), **Compositions in Architecture**, John Wiley, New York.
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6. Andrea Deplazes, (2008), **Constructing Architecture: Materials, Structures, Processes- A Handbook**, Birkhauser, Basel.
7. Lorraine Farrelly, (2007), **The Fundamentals of Architecture**, Ava Publishing, UK.
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12. J. Brawne, (1992), **From Idea to Building**, U.K., Butterworth.

From the reading of brief, together we officially haul this task of making two projects in 12 weeks. A semester break during Project 2 still means no break to me, for I am, insya-Allah, sure that my head is full and cluttered with design crit 1, personal, etcetra problems to solve before crit 2.

After the reading of brief, there, goes the launch of project 1, though we notice no confetti, or definitive announcement. Some go back home, some go to the site.

What about me?
Past semester made me learn to go to the site, as soon as possible, for I am not the kind of guy who imagines buildings as soon as the site is shown from the get-go.

PROJECT 1

TOURIST INFORMATION KIOSK

JLN RAPIDMAJLIS

Bismillah.

It all started with a visit to the site itself, namely Dataran Shah Alam and its surroundings.

I had been to Wisma MBSA before, so went parking there.

There, I snapped pictures of everything in Dataran Shah Alam that I find interesting.

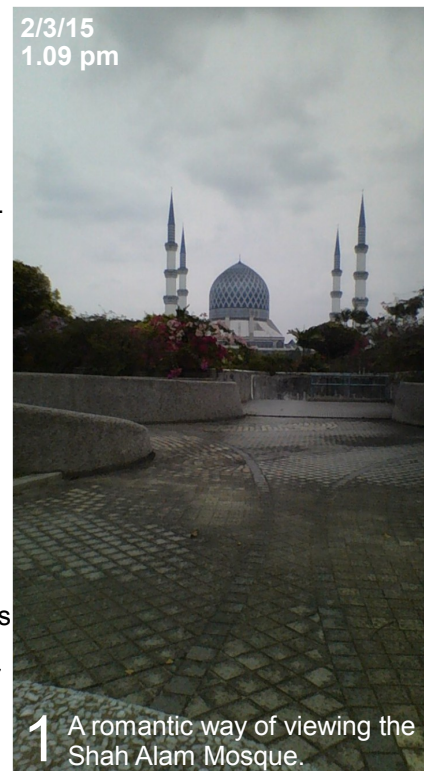
I had a vague idea of what it could be, but did not put them on paper yet.

These pictures are ordered from earliest taken to latest taken.

The order follows how written texts flow.

The numbers on these photos will guide you on how the photos are ordered. Captions are placed in majority of photos.

There is a date and time stamp at the earliest taken photo, latest taken photo, including some photos between the earliest and latest, for reference.



PROJECT 1: TOURIST INFORMATION KIOSK

2/3/15
1.36 pm



5 On second thought, the porch feels like haunted house.



6 No signage. Not helpful when you can enter many sides.



7 Another romantic view of the Shah Alam Mosque.



8 Nobody is here. Where is everyone?



9 Another way to get into the building. No signs = lost.



10 The zig-zag planter box is morose to have no seaters.



11
12 The courtyard. No one is here, despite ample space.



13 The tower is pretty big. It dwarfs the left complex.



14 No one walks here, not even in the corridors.



2/3/15
1.45 pm

15 Wisma MBSA is a fat, fat building.

2/3/15
1.45 pm



16 Dark alley. Perhaps this is the entrance?



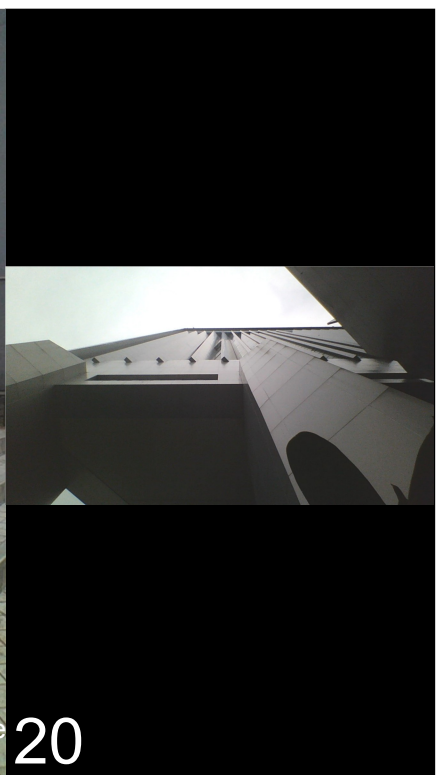
17



18 Those big columns made a huge impact on the ground.



19 This picture shows one of the haunted house symptoms.
2.28 pm



20



21



22 Massive mosque. Still no one here.



1.53 pm

2.26 pm

23

24 MEGABUILDING! Prayer room included at level 14.



25 This is on 14th level. High. Are the builders okay?



26

2/3/15
3.08 pm



27 This path leads directly to Dataran Shah Alam.

28



29 Entry door to Wisma MBSA. Human figure for scale.



30 Stalls beside Dataran Shah Alam, separated by a stair.



31 Looking towards Auditorium from Dataran Shah Alam.



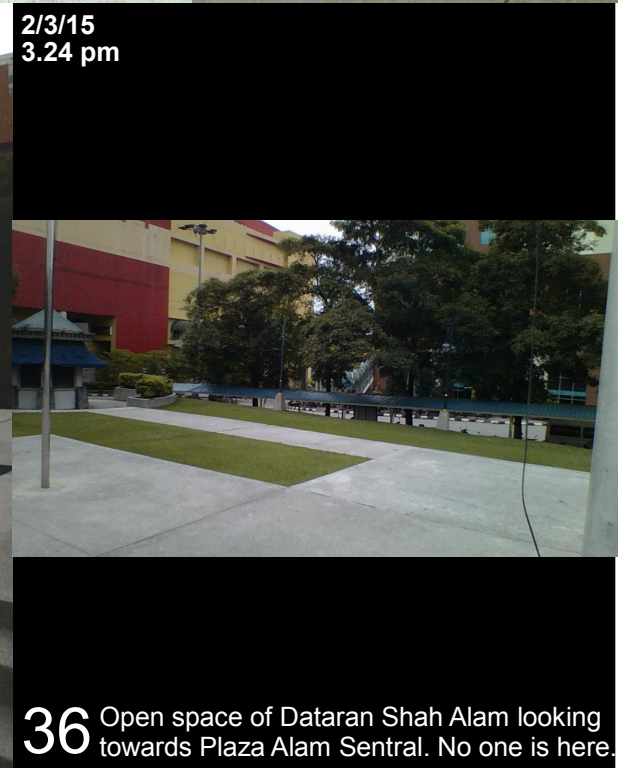
32 Wider view of Wisma MBSA with stage (I call it 'Coliseum') at front of Dataran Shah Alam.



34 Plaza Perangsang from Dataran Shah Alam.



35 Outdoor TV of Dataran Shah Alam. No, no one is here.



36 Open space of Dataran Shah Alam looking towards Plaza Alam Sentral. No one is here.

2/3/15
3.24 pm



37 Fountain shot. No one.
Even with gurgling water.



38 I see cars, but no people.
Where are they?



39 Ah, they are here, sitting at
stalls, drinking!



40 Stalls beside Dataran Shah Alam. Clutter is seperated rigidly by
a line marked by lamp posts.

3.32 pm



41 A low-slung view of MBSA
Auditorium. VERY BIG.



42 Food stalls. Shame they had
to be bulldozed in our design.



43 Why stalls don't take over
Dataran Shah Alam?



44 Late lunch. I am in a food
stall 'canopy'.



45 The 'canopy' is right side.
Different, yet same.

2/3/15
4.10 pm

2/3/15
4.11 pm



46 This 'pond' is not functional. MBSA still looms big here.



47 Who made these additions beside these 'canopies'?



49 At front, Plaza Perangsang. 'Pond' is hidden by bushes.



50 The food stall 'canopy' in full picture.



51 From left: Menara MRCB, Plaza Alam Sentral.



52 Entry to Plaza Perangsang, with Menara MRCB at right.



53 Front of Plaza Perangsang, looking towards MBSA.



2/3/15
4.16 pm

54 The best portrait of Plaza Perangsang captured. There is nothing else like it.

2/3/15
4.16 pm



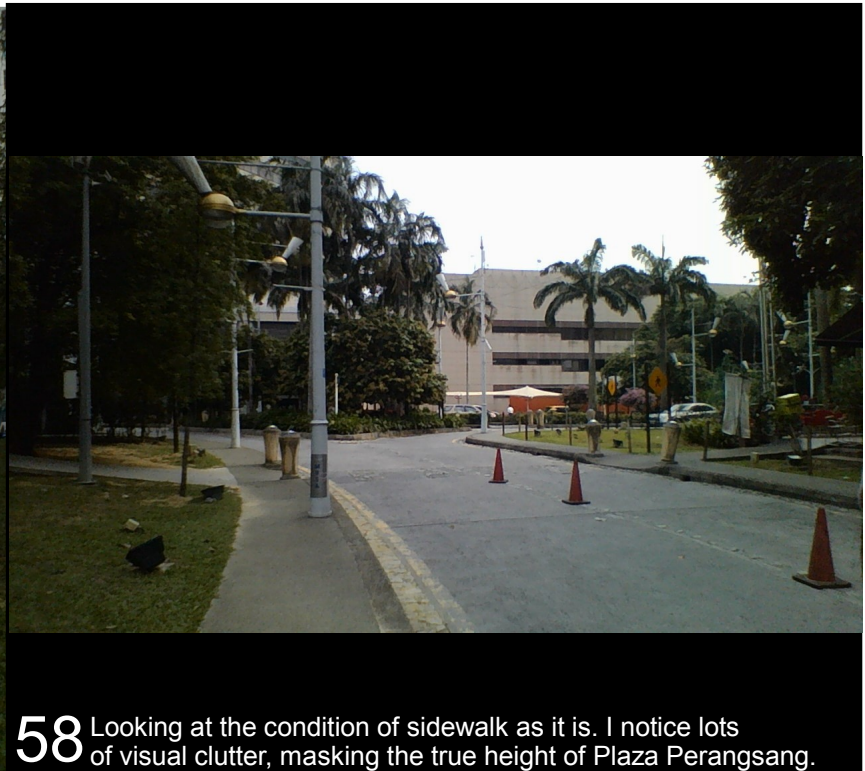
55 Plaza Perangsang.
Human head for reference.



56



57 At left, Plaza Alam Sentral.
At right, Dataran Shah Alam.



58 Looking at the condition of sidewalk as it is. I notice lots
of visual clutter, masking the true height of Plaza Perangsang.



59 Menara Darul Ehsan is at the
side of Plaza Alam Sentral.



60 The bridge connects Plaza Alam Sentral with Menara Darul
Ehsan. However, it is closed as of the date of photo.



61 Sitting on what used to be a
concrete planter box.



62 On what I am sitting is a wall
one storey high.

2/3/15
4.27 pm

2/3/15
4.31 pm



63 Plaza Alam Sentral interior. Human figure for reference.



64 The street signs are high, I am able to pass under.



65 Motorcycle parks. These belong to Sentral customers.



66 Plaza Perangsang shines. From Menara Darul Ehsan.



67 From the bridge. The motorcycles spill over.



68 More motorcycles. What do they do here?



69 Abandoned chairs, and oddly a kettle also.



70 Looking through Menara Darul Ehsan. Wait, a bus?



71 Menara Darul Ehsan. Space wasted for granted.

2/3/15
5.01 pm



72 Motorcycles blocking bridge.
It is closed anyway.



73 Plaza Perangsang at left.
Plaza Alam Sentral at right.



74 Menara Darul Ehsan has
some unusable spaces.



75 The bridge can be passed by
taller vehicles.



76

I ventured from the unpopular artificial gardens and creeks of Wisma MBSA, to the slow and sullen Dataran Shah Alam, then went and ate at food 'canopies' that dot the entire wavy Jalan Majlis, to Plaza Alam Sentral to enjoy the sights inside and outside, to the closed bridge that connects it and Menara Darul Ehsan, all the while wondered what type of building is Plaza Perangsang, as I looked the faithful but listless exterior that could be an office tower, but what kind of office tower?

Plaza Perangsang does not matter now, as there are still lots of issues that I did not cover. The building had to wait, had to wait.

For the night, I made a good hand-drawn map out of good old Google Maps.

PROJECT 1: TOURIST INFORMATION KIOSK

13

2/3/15
5.05 pm



77 Approach to locked door in
Menara Darul Ehsan.



78 The locked door in
Menara Darul Ehsan.

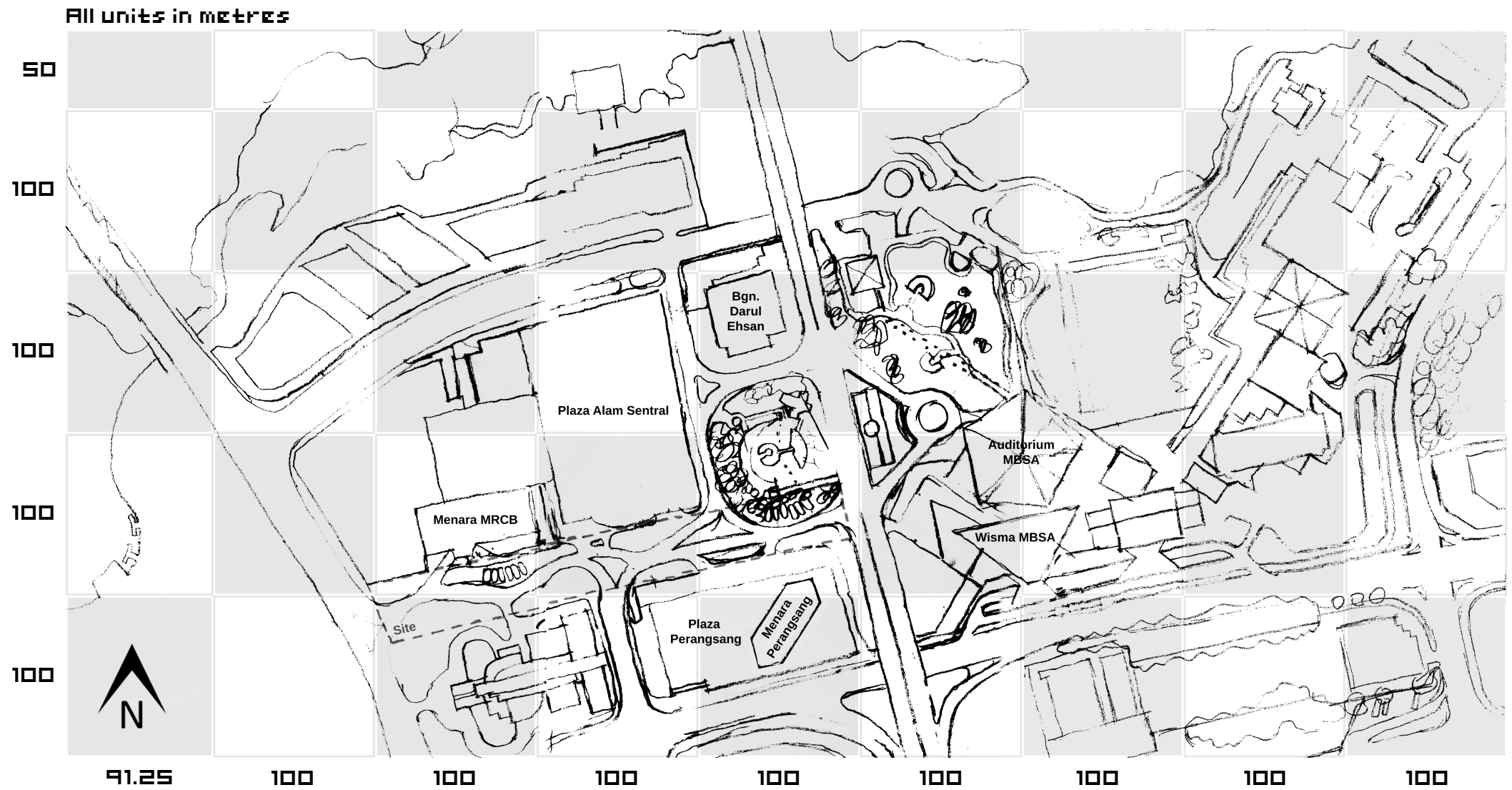
LOCATION PLAN



PROJECT 1: TOURIST INFORMATION KIOSK

14

KEY PLAN



Before our official visit, 5th March 2015, I made a questionnaire because this area has lots of traffic and has lots of vehicles. I distributed them in the evening of 5th March. They were unpopular. Only 3 papers are filled.

Questionnaire about Plaza Alam Sentral Visitors' Commuting Experience

This questionnaire will be referenced to design a Tourist Information Kiosk around Dataran Shah Alam by a student of Bachelor of Science (Architecture) semester 5. Tick only one per question.

1. Gender? ☐ Male ☐ Female
2. Nationality? ☐ Malaysian
☐ Other: _____
3. Are you a local, immigrant or a visitor in Shah Alam?
☐ Local ☐ Immigrant ☐ Visitor
4. For locals and immigrants. What section do you live in Shah Alam?
Section _____
5. For locals and immigrants. Do you work around the vicinity of Plaza Alam Sentral?
☐ Yes ☐ No ☐ Not working/working at home
6. Why do you go to Plaza Alam Sentral for most of the time? (for visitors, present reason.)
☐ Shopping
☐ Sri Pentas 2 (broadcasting and recording studio)
☐ Others : _____
7. For locals and immigrants who typically go shopping here only. What store did you go frequently?
☐ Fashion & Textiles
☐ Books
☐ Entertainment (toys, video games, game consoles)
☐ Groceries
☐ Gifts
☐ Health & Wellness
☐ Food & Beverages
☐ Electronics
☐ Home Appliances & Conveniences
☐ Telecommunications
8. How do you typically commute to Plaza Alam Sentral? (for visitors, as of now.)
☐ Bus
☐ Car
☐ Motorcycle
☐ Bicycle
☐ Taxi
☐ Walking

9. How satisfied are you with the service (commute by bus), parking lots (commute by car, motorcycle), or infrastructure (commute by bicycle, taxi, walking)? Rate 1 to 5 stars.
() * () ** () *** () **** () *****
10. For bus commuters only. If you are not satisfied (1 or 2 stars), what are you not satisfied about the service?
☐ Service not frequent/too unpredictable
☐ Bus station situated very far
☐ Bad treatment by company staff
☐ Bus not maintained/uncomfortable
☐ Others : _____
11. For car and motorcycle commuters only. If you are not satisfied (1 or 2 stars), what are you not satisfied about the parking lot?
☐ Parking lot very dark
☐ Parking lot unsafe
☐ Parking lot not maintained
☐ Parking lot too expensive
☐ Hard to find spot to park
☐ Others : _____
12. For bicycle, taxi commuters and pedestrians only. If you are not satisfied (1 or 2 stars), what are you not satisfied about the infrastructure?
☐ Infrastructure unsafe to use/uncomfortable to use
☐ Not enough infrastructure
☐ Others : _____
13. Optional question. What are your suggestions to improve the service?

14. Optional question. Did you agree if something could be done to improve Dataran Shah Alam and its surroundings? Explain why.

THE END

Thank you for filling the questionnaire!

Right: There are buses that goes to Dataran Shah Alam, but I saw only one or two glimpses. The rest of my time there, I saw no buses. Why are buses felt so hidden in Shah Alam? Why did they not make much presence here?

Below: From my days of playing SimCity, whenever you had terrible traffic jams, it makes sense to establish a bus system. It is the cheapest, and it uses available roads so initial and ongoing costs are low. Trouble is, simply a bus stop is not enough here. How can a bus stop be prominent? This is the issue of this sketch.

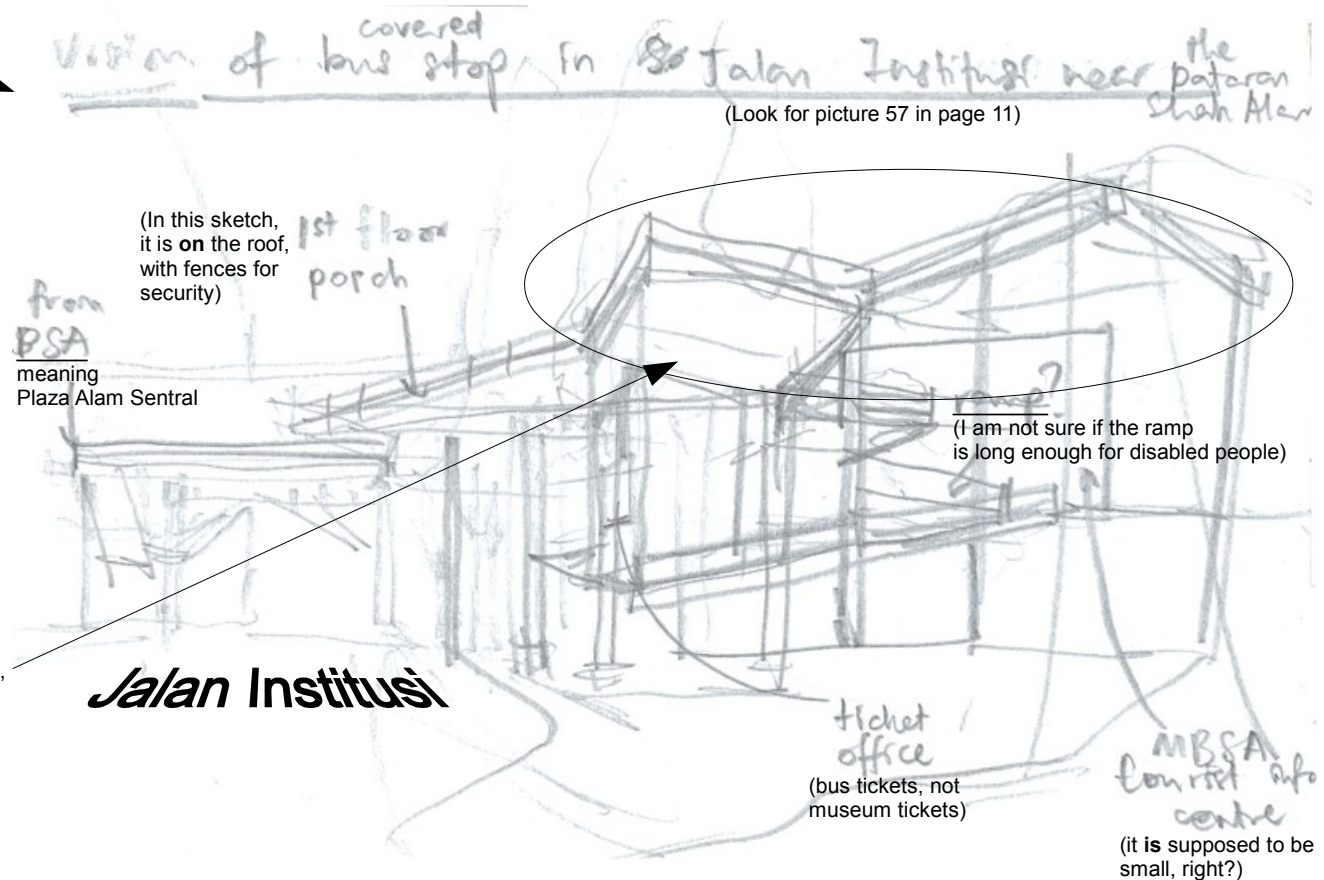


At last. Our official visit.
At last I put my first sketch on paper.

We are divided into several groups.
Each group has a lecturer and 4 students.
For the site, 2 lecturers
and subsequently 2 groups
occupy each site.

Our site is located near MRCB Tower
and a shady building owned by Bank Negara.

We went there, and start recording everything.
Before long, we had accumulated lots of pictures
that we think we need, only for most of them
to be dumped from our presentation.
I save some here for journal safekeeping.



The roofs has to reach as much as possible,
yet it has to stop where trees dominate.
This is why the roof is jagged in character.

In my group, I have been assigned to collect as much information about 'Culture' as much as I can. What I *then* interpreted from 'Culture' is 'the way that people *do* things given *this* kind of environment'

To make this collection easier to digest, I have separated this collection into several topics ranging from trivia to important things:

1. People and MRCB Tower
2. The Shady Building Owned by Bank Negara
3. Landscaping Features of Jalan Majlis *in General*
4. Traffic Flow Around Jalan Majlis
5. Plaza Alam Sentral and Surroundings
6. Galeri Shah Alam

1. PEOPLE AND MRCB TOWER

The building itself

Menara MRCB is a tall office tower. Its lettable area is 216,000 sq. ft.

The building was completed in December 2006 by MRCB. After the completion, it is sold and leased back for long term to Bank Rakyat by MRCB Sentral Properties Sdn Bhd, a subsidiary of MRCB.

The tower enjoyed consistent full occupancy due to its strategic position in Shah Alam. One of the tenants include Lembaga Hasil Dalam Negeri Malaysia (Inland Revenue Board of Malaysia).

MRCB is a construction and property development company. It is also a government-linked company (Employee Provident Fund is a significant shareholder, about 40% Stake).

MRCB also developed Plaza Alam Sentral, which is beside MRCB Tower. This building will be covered later.

Observations

The numbers on the photo will guide you through my intended sequence.

1: The building has the impression of being imposing when looked from sidewalks surrounding the building. Seen from the side of building.

2: The impression is even more imposing when viewed at the front of building.



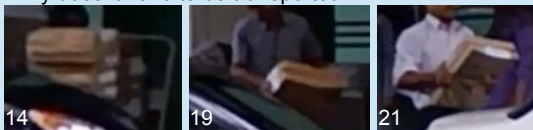
(Sources: The Star, MRCB website, Wikipedia website: MRCB)

Observations (continued)

This is a sequence showing the progression of a small part of the morning of 5th March 2015. The numbers on the photo will guide you through my intended sequence.

Stripe that goes through the upper part of photos and dots that appears infrequently on the same parts of the photo indicate that there is a caption here which makes me question as to what happened throughout the sequence.

What are all those packagings?
What is in those packagings?
Why does it have to be transported?

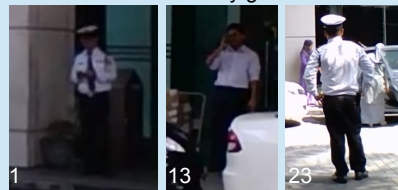


Most of them who go to this tower carry a certain piece of paper. What paper, I did not ask them.



A Saga and an Alza appeared at the same time. They could be government vehicles, judging from photos with red stripe suggest.

Is this the same security guard I was recording?



2. THE SHADY BUILDING OWNED BY BANK NEGARA

The building itself

This is Shah Alam Currency Processing and Distribution Centre owned by Bank Negara Malaysia. It also acts as a branch office of Bank Negara.

This building is constructed in 1988. It is designed by Dato' Hj Zainal Abidin, the founder of DBA Arkitek (M) Sdn. Bhd. It is designed on bird view (you need to be a bird to see this metaphor) as a metaphor of a key that has been inserted into lock of treasure chest – the promise that the money will be safeguarded and secured here.

One of the well-guarded landmarks of Selangor, it is listed in the book Landmarks Of Selangor by Jugra Publications, 2003, though not many who pass by notice much. It is not a demonstrative building, unlike Plaza Alam Sentral.



Observations

1. The perimeter of fence. Parallel with that is a closed drain. Beyond that are trees and foliage. This typology alone suggest that the building wants to be alone.
2. Beyond the fence we see cars parking. The building can be seen, but it is not 'in your face' like MRCB Tower and Plaza Alam Sentral. Its distance will be some metres away from the photo.
3. The photo of sidewalk as we typically walk everyday without any urgency when we are here. The building is hidden almost completely by foliage this way. Only someone who has eyes like an eagle will notice the grey building.
4. Beyond the fence, closer. The building can be seen, but all those foliages makes it difficult to estimate the true scale and glance at the form of the building, even though we are very close.
5. Human figure for scale.



(Source: prettysimplenormal.blogspot.my/2013/02/landmarks-of-selangor-6-cash-centre.html)

3. LANDSCAPING FEATURES OF JALAN MAJLIS IN GENERAL

Observations

1. Foliages near to the kerb of road poses some danger to the motorists, but the designers has specified suitable plants which does not hang their branches very near to road.

2. There are lots of palm trees on the side where the shady building owned by Bank Negara lies.

3. Lots of palm trees on the side of Menara MRCB and Plaza Alam Sentral too.

4. It may seem like we are in a small space, but the fact is that the actual total area is very large. Going to and fro takes longer than 20 seconds. One important thing to notice is the amount of visual interference.

5. The foliage even extends until the perimeter of the shady building owned by Bank Negara. However, wasting space is still wasting space, no matter how much you try to beautify it.

6. Same comment as #1, but this is more dangerous type of road, the main road.

7. This is the only fountain that we ever see in Jalan Majlis, and it is alone, not knowing where it belonged. Can I drink the water?

8. There is a post that says 'orchid here' but I do not see orchids, just grass.

9. Sometimes designers to me are trained more successfully in Surrealism than other styles. Here is an MBSA box (don't know what it supposed to do here) that sits in the middle of grass. Odd placement.

10. The #8 post, in detail. Sorry there are no actual orchids.

11. Another wasted sculpture.

12. Sometimes I thought that would it be nice if street lights and MBSA boxes can be integrated successfully into landscape, like Frank Lloyd Wright's houses.

13. Another post. Points to orchids too. Sorry, but I see no orchids. Only leaves are here. Perhaps orchids are high in maintenance, and they are quickly removed.

14. Even in the middle of stairs you could enjoy foliage. As if we don't have enough trees to satiate our visual desires.

15. It is amazing that they have energy to maintain this much foliage. There are so many palm trees and foliage! Sad to see these foliage will go in our design.

16. However, having too many foliage will mess up our sense of direction. Here is one of the examples

17. One more example of having too much foliage. Here MBSA had to put up signboards to tell us where to go. Road design is not as easy as I thought.

18. I think this is one of those areas where more trees are needed.



PROJECT 1: TOURIST INFORMATION KIOSK

4. TRAFFIC FLOW AROUND JALAN MAJLIS

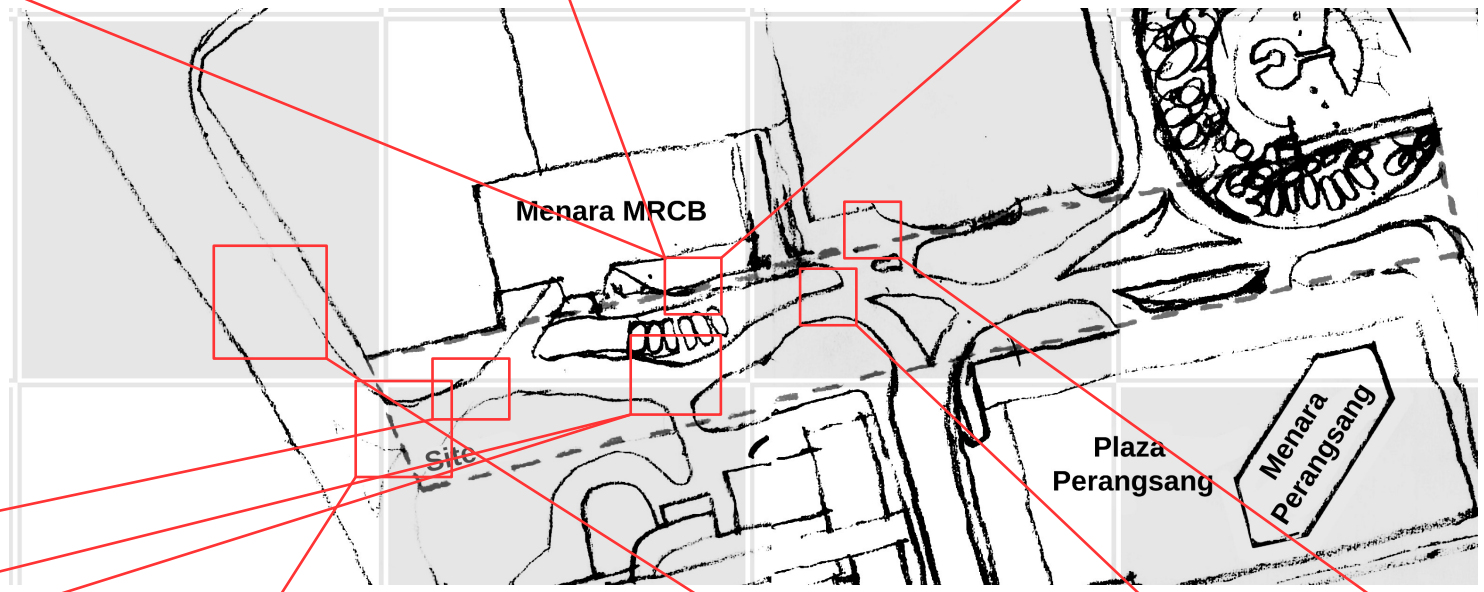


Observations

Traffic flow in and around Jalan Majlis is not congested. However, the amount of cars that used this road is high.

The only reason why the road does not look congested is that the traffic is slow enough and there are many diversions along the road.

Many of target destinations are also here, so it looks less congested because many people here park underground.



5. PLAZA ALAM SENTRAL AND SURROUNDINGS



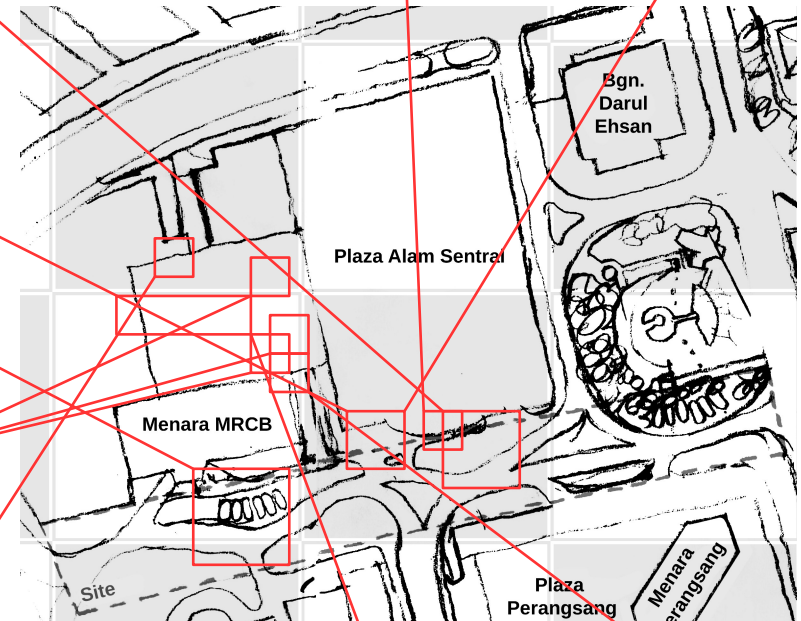
The building itself

Plaza Alam Sentral is a shopping mall developed by MRCB (MRCB Tower). It has a lettable area of 430,000 sq. ft. The occupancy is, according to Retail Analysys, a property consultant, is 97%.

The success of Plaza Alam Sentral is due to a vigorous marketing and promotion, combined with frequent events and exhibitions, added with having a variety of tenants and a wide variety of products.

Customer reviews in Facebook, Foursquare and Yelp noted dissatisfaction with parking, decaying infrastructure and decoration, dark and unsettling atmosphere of the mall, as well as presence of misbehaviour and crime in certain locations. The good reviews focused mostly on affordable prices of products. It is thus perceived as the lower end shopping mall compared to SACC Mall, which is also located in Shah Alam Town Centre.

(Sources: MRCB website, Retail Analysys website; Facebook website, Foursquare website, Yelp website)



6. GALERI SHAH ALAM



The building itself

A gallery located not far away from MRCB Tower. Offers artisan crafts and also a place for wedding ceremonies. Its location is at Laman Budaya, Persiaran Tasik, 40000 Shah Alam.

Gallery opens from 8.30 am to 5.30 pm. Opens weekdays, closed weekends.

Since many of working people only have free time at weekends, the gallery is not popular. I do not think we have free time for weekends too, judging from most peoples' workload.

Source: www.mbsa.gov.my/ms-my/infoshahalam/senikebudayaan/Halaman/galeri_sa.aspx

Observations

1. The front gate of Galeri Shah Alam. Looks inviting. This is at the end of Jalan Majlis, not far away from MRCB Tower.
2. Traffic you must face before getting to the front gate. Art has its own challenges.
3. Once you arrived. You are greeted with a sign 'Galeri Shah Alam'. Welcome!
4. Foliage. Looks even more inviting. I wonder which road should I take?
5. Never mind. I wanted to go back. Hey, that road looks good enough. Wait, that just goes into the park.
6. Now that's the road I am looking for! At the front will be the front gate. Back to Jalan Majlis once again.

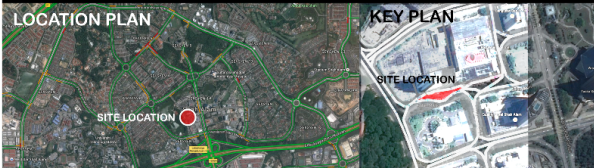


For our first site analysis crit,
Each group tried our hand at making boards, including us.
Our group comprised of Abe, Zul, Qayyum, Nurin, Mat Adnin.
We produced 3 site analysis boards, one precedent study board each and one concept board each.

PROJECT 1: TOURIST INFORMATION KIOSK

SITE PLAN AND CLIMATE

LOCATION PLAN



KEY PLAN

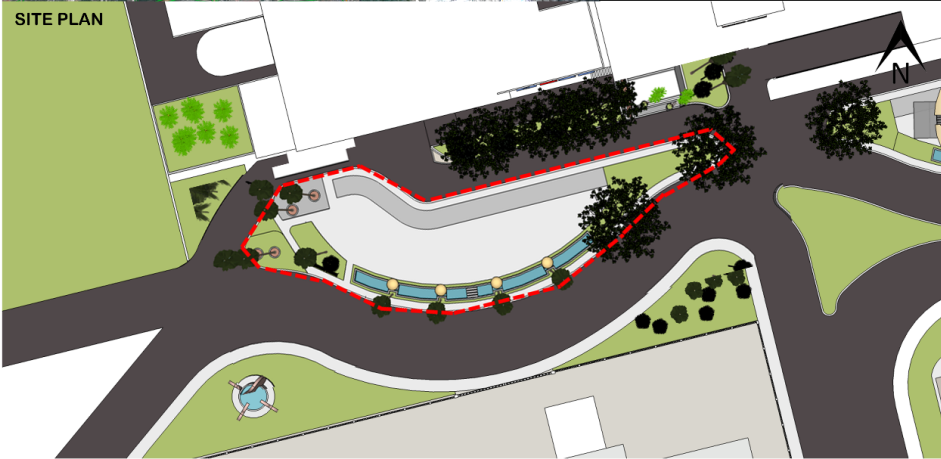


GROUP MEMBERS:

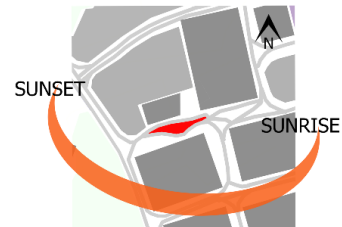
LECTURER: EN. MAKHTAR ABDUL RAHMAN

AHMAD AIMAN HAIKAL BIN JENUWA
MUHAMMAD ZULFADLI BIN ZULKIFLI
ABDUL QAYYUM BIN ABD MUIS
NURIN NAJIHA BT AHMAD WARDI
MUHAMMAD ADNIN BIN MOHD TAKIUDIN

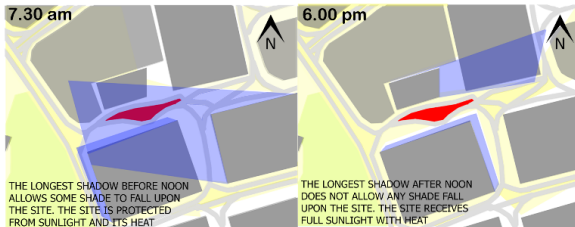
SITE PLAN



SUN PATH



SHADOW CASTING



WIND DIRECTION

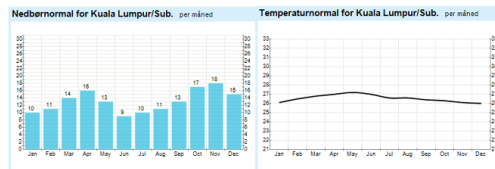
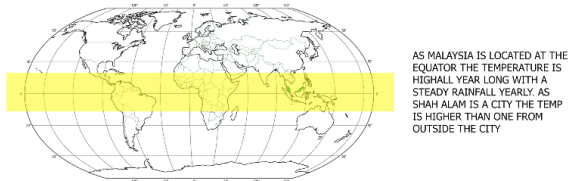


THE SITE IS ONLY EXPOSED FROM ONE SIDE OF THE SIDE. THIS IS AS THE SURROUNDING TALL AND BIG BUILDINGS DOES NOT ALLOW WIND FROM OTHER DIRECTION.



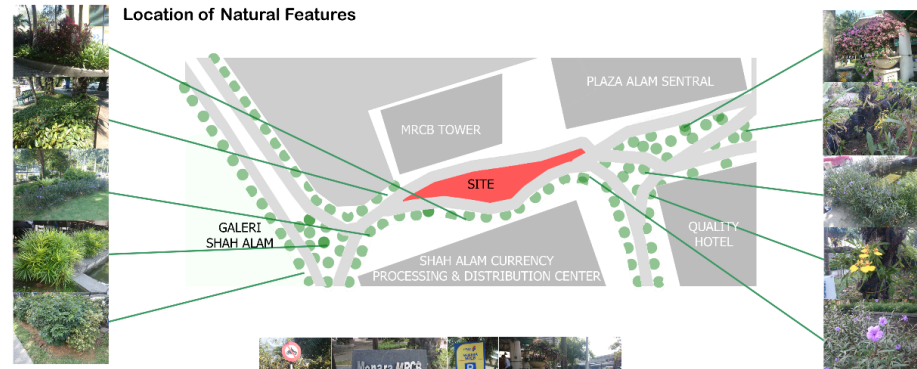
Source: Urban Parameterization for Mesoscale Meteorological Models

TEMPERATURE AND PRECIPITATION

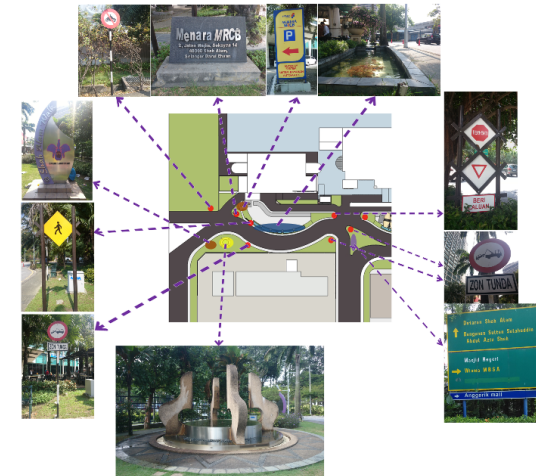


LOCATION OF FEATURES AND UTILITIES

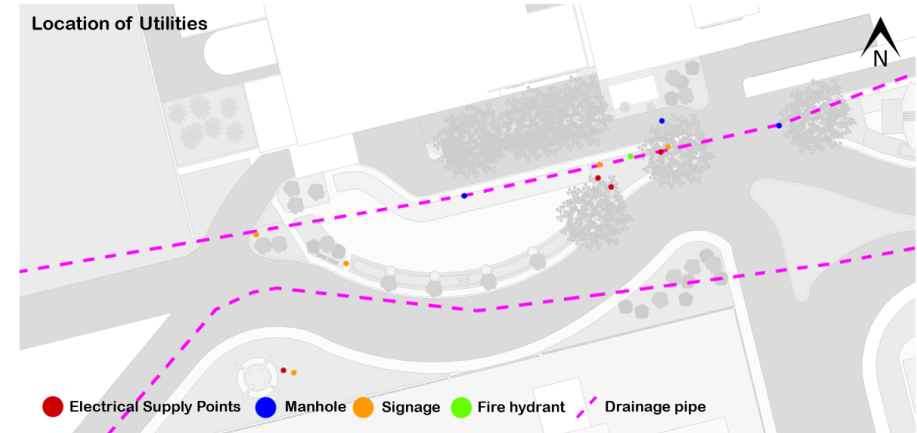
Location of Natural Features



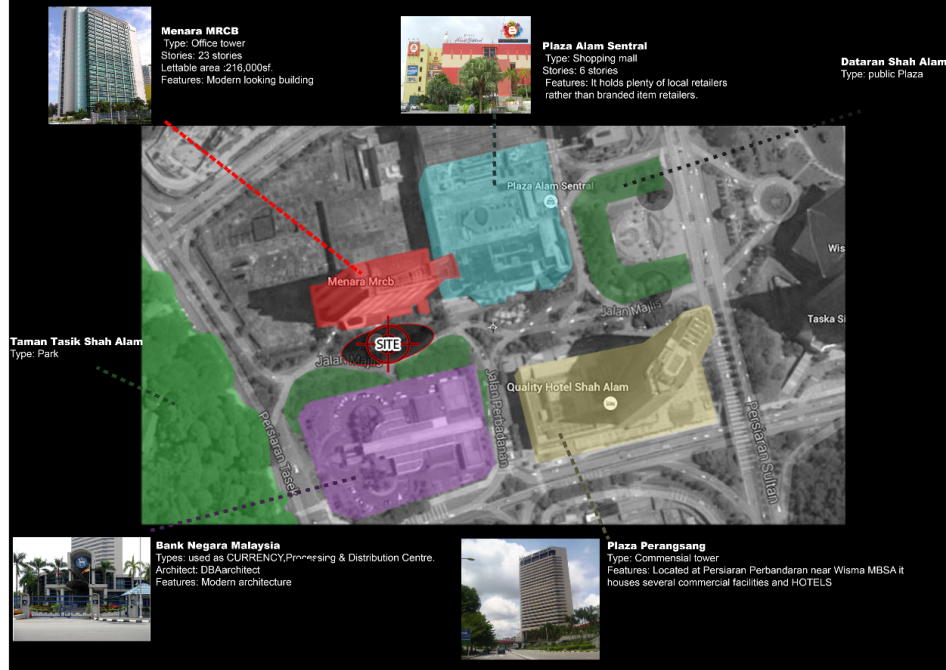
Location of Man-Made Features



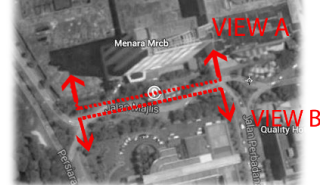
Location of Utilities



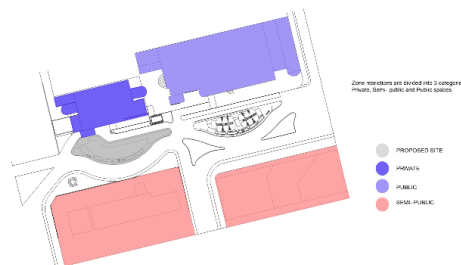
NEIGHBOURHOOD CONTEXT AND ZONING



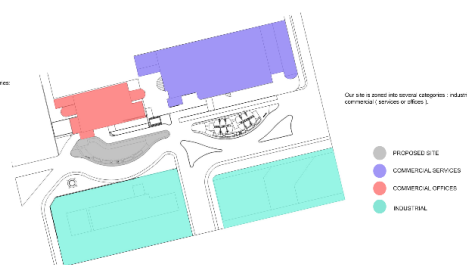
VIEWS FROM GROUND



ZONING RESTRICTIONS



ZONING TYPE



Tourist's problems while navigating a town:

Tourist wants to know more information about places to go in the town

Tourist had difficulty in communicating to locals

Only some locals and tourists can handle foreign languages

Solution: Bringing locals who mastered foreign languages and knowledge of town in easily recognizable structures clustered around town

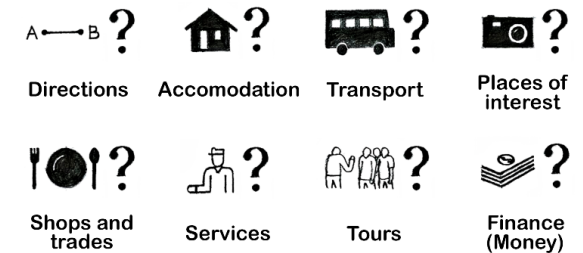
The structure is called **tourist information kiosk or center**

A structure occupied by locals where locals can communicate necessary information to tourists

What kind of information is necessary?

How communication happens between tourists and locals?

Necessary information



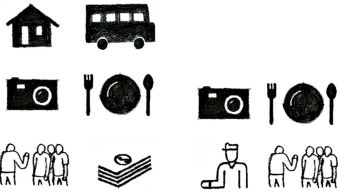
Ways of communication between tourists and locals

Speaking ~~Seeing~~ ~~Smelling~~

~~Hearing~~ ~~Tasting~~

Types of spoken communication in tourist information kiosk

Icons indicate related topics above



Question and answer

requires two persons
and some questions

Discussion

requires two persons,
some questions and a

Offering

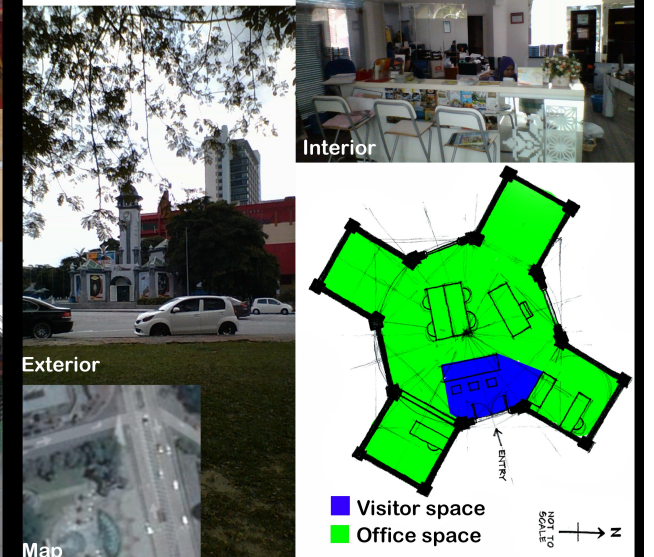
requires two persons
and something physical
as advertisement

relaxed, controlled environment
that is
accessible by all people
easy to maintain privacy
locatable with naked eyes
simple and easy to close and open spaces

because
communication is used by all people
discussion needs concentration
people tend to find places to sit easily in
people only stayed to discuss



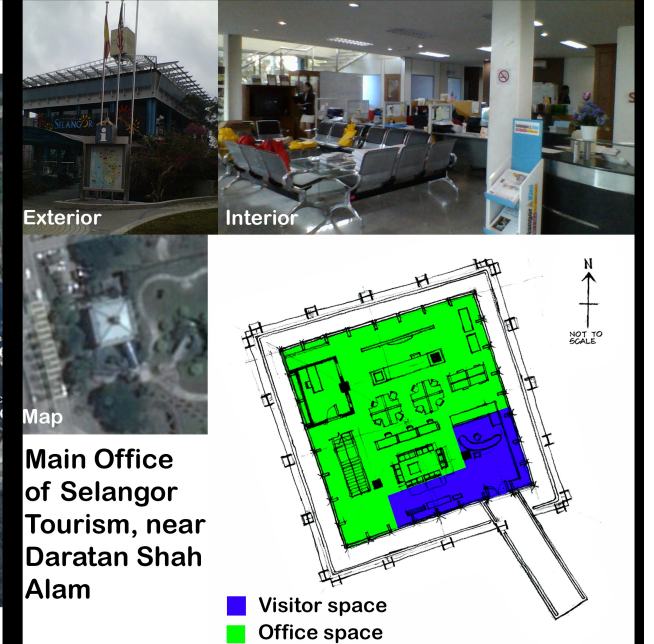
Tourist Information Centre, Dataran Shah Alam (temporary use as office for travel & tours company)



Shah Alam has two buildings that deal with tourism



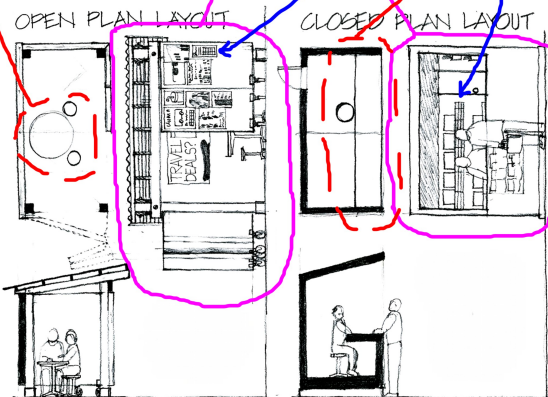
Both are unfortunately converted to offices



Functional requirements:

A space with environment suitable for discussion
Something physical to handle physical adverts
Something physical as visual attraction

Plans and sections do not matter, as long as
functional requirements are satisfied



Everything is packed into a brochure, which hides a lot of information about Shah Alam and its surroundings



Unfortunately, the brochures themselves have no association with nearby attractions

Thus, as of now I conclude that Shah Alam still requires a suitable tourist kiosk

PRECEDENT STUDY

Before going to my next presentation, you must have seen never before seen photos of Tourism Selangor and *that* clock tower, am I right?

Well, here's the story.

After our group's official visit on Thursday, I went back again to look inside Tourism Selangor and *that* clock tower.

I felt quite wary about the first project. "Darn, we're going to stuck with tourist kiosk? (sigh) Well, if Dr. Azman won't allow me to make a bus stop, I'll change it into a kiosk for Tourism Selangor".

Thus I decided to focus on designing a tourist kiosk. However, I struggle to grapple the inner logic of having a tourism kiosk.

Why do you want to have a tourist kiosk in Shah Alam?

Everything in Shah Alam seems to me, obtainable in other places. Maybe Shah Alam is too *official*, too *planned out*, too *on the surface*?

I think that tourists like a sense of adventure, a sense of wonder. I don't think tourists would work hard to be here just to get nothing special. Tourists like special stuff, something they never thought, never did before. All we have in Shah Alam has been done before or done better somewhere else.

I shoot photos, accumulated lots of brochures and lo and behold, RapidKL did come here!



I ignored it anyway. I kept it in mind however, just to be safe in case this plan did not come out well.

This site is flanked by three buildings



If the food stalls inside this boundary are destroyed the space is freed

Best of all, the trees shade the site from sun so it became a potentially good place to hang out



However, the site itself is adequately spacious



This presentation shows the thinking process that leads to the concept on the next page.

PROJECT 1: TOURIST INFORMATION KIOSK

CONCEPT

ISSUES:

1) NO SUITABLE ENCLOSURE THAT CAN PERFORM EXCEPTIONALLY AS A FACILITATOR FOR COMMUNICATION

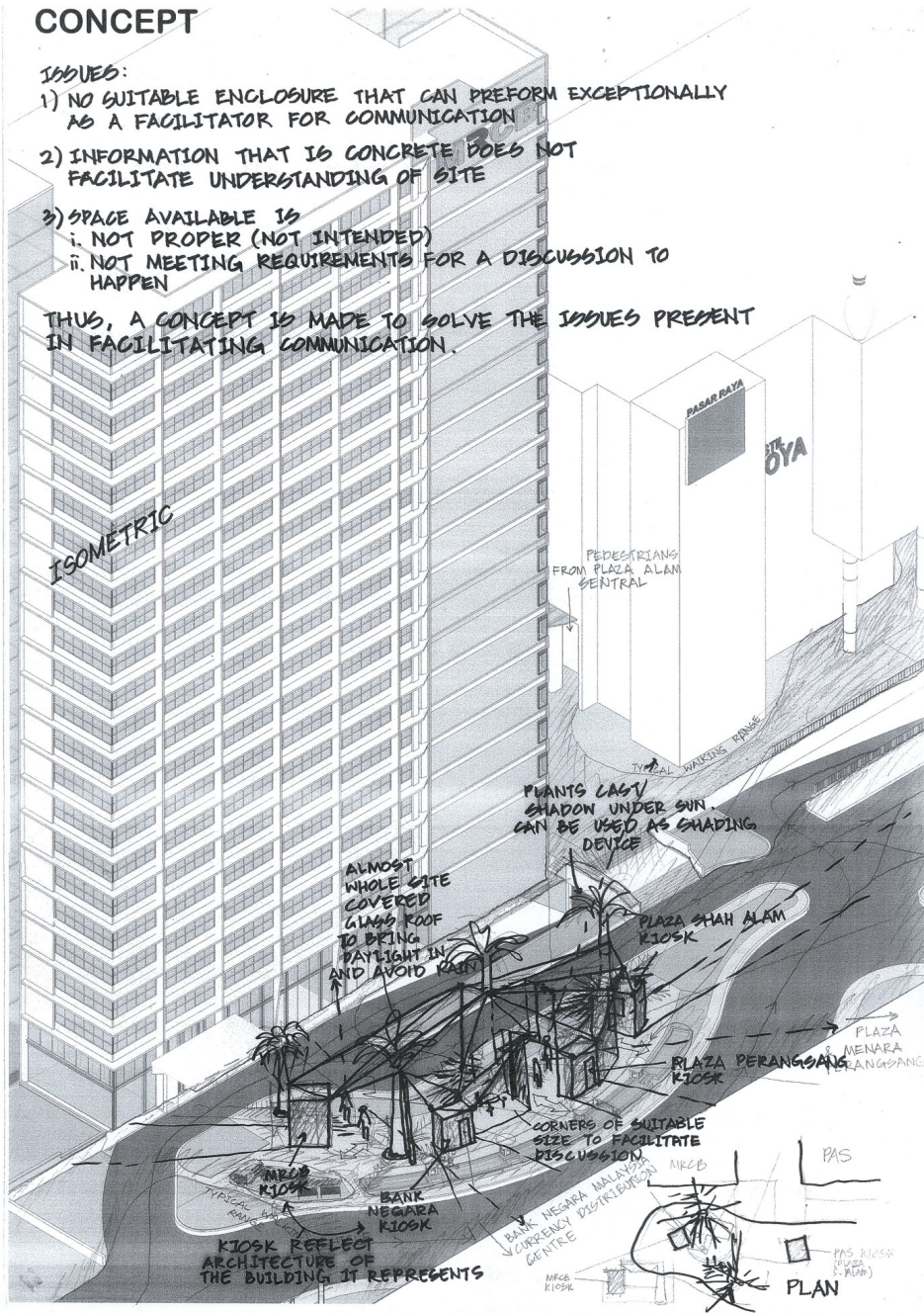
2) INFORMATION THAT IS CONCRETE DOES NOT FACILITATE UNDERSTANDING OF SITE

3) SPACE AVAILABLE IS

i. NOT PROPER (NOT INTENDED)

ii. NOT MEETING REQUIREMENTS FOR A DISCUSSION TO HAPPEN

THUS, A CONCEPT IS MADE TO SOLVE THE ISSUES PRESENT IN FACILITATING COMMUNICATION.



This is my presentation of my concept. The key to understanding this design comes from the word 'communication'.

Mr. Makhtar question, "is there technology stuff in there?". I said "old-fashioned". Then we went into a fight. I stand by my position as I am being shown photos of some formal high-tech kiosk from an indoor exhibition. I say "why?" all the way. In the end, he said "good enough, but it's not architect's design". I said, "yes, that's what I wanted to hear".

Alas, it does not matter, because Tuan Syed went, "we must make a masterplan" because "why do we do site analysis anyways if we don't do a masterplan?".

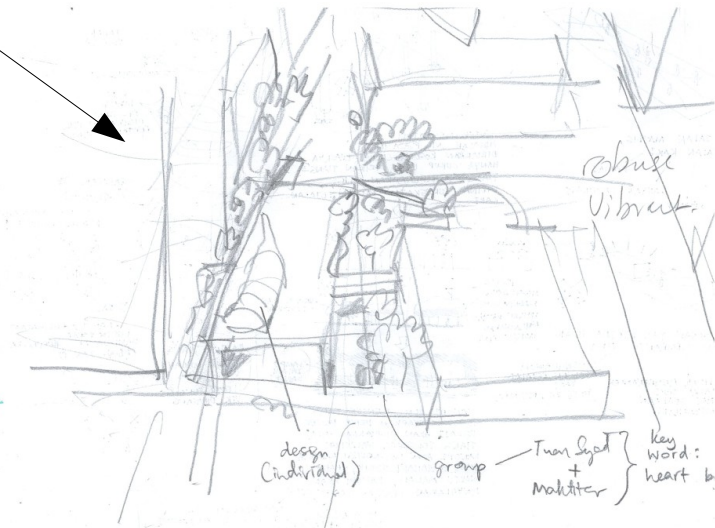
I ask, "What masterplan? Didn't we just have to make a kiosk? Kiosks are just there for a short time, right? Kiosks did not stay long enough to warrant a masterplan, right?" to Mr. Makhtar, our group's lecturer. Mr. Makhtar made a first sketch as to how it **should** be done.

I thought the lecturers should all agree that the site should not be altered. The studio master however said that each group has freedom to do whatever they want as long as it conforms to the brief. Another group (Pn Munirah, is the lecturer) also agrees with it and make a masterplan anyways.

When I question my studio master, he said that it is a standard procedure to make a masterplan first, and he sees nothing wrong with it. I was in a loss.

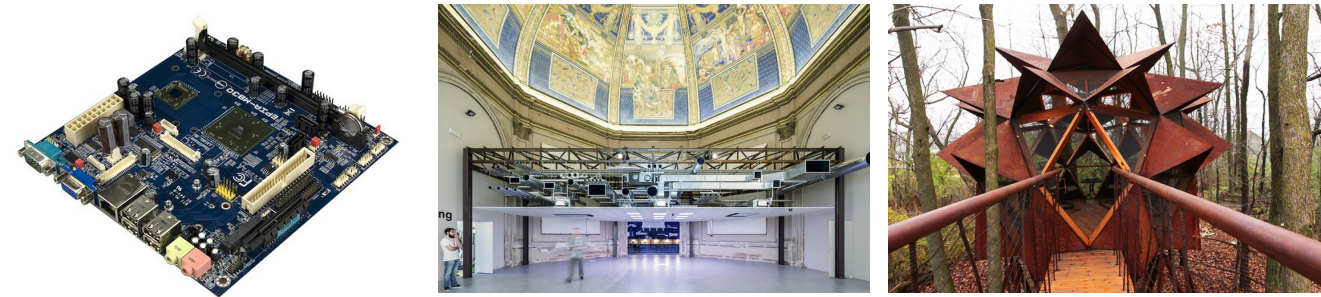
So it is decided. We are going to make a masterplan at first, then we could do the tourist kiosk design.

For the concept, now the key word has somewhat changed to 'heart' but I also never left the word 'communication'. After all, the 'heart' always communicates.



PROJECT 1: TOURIST INFORMATION KIOSK

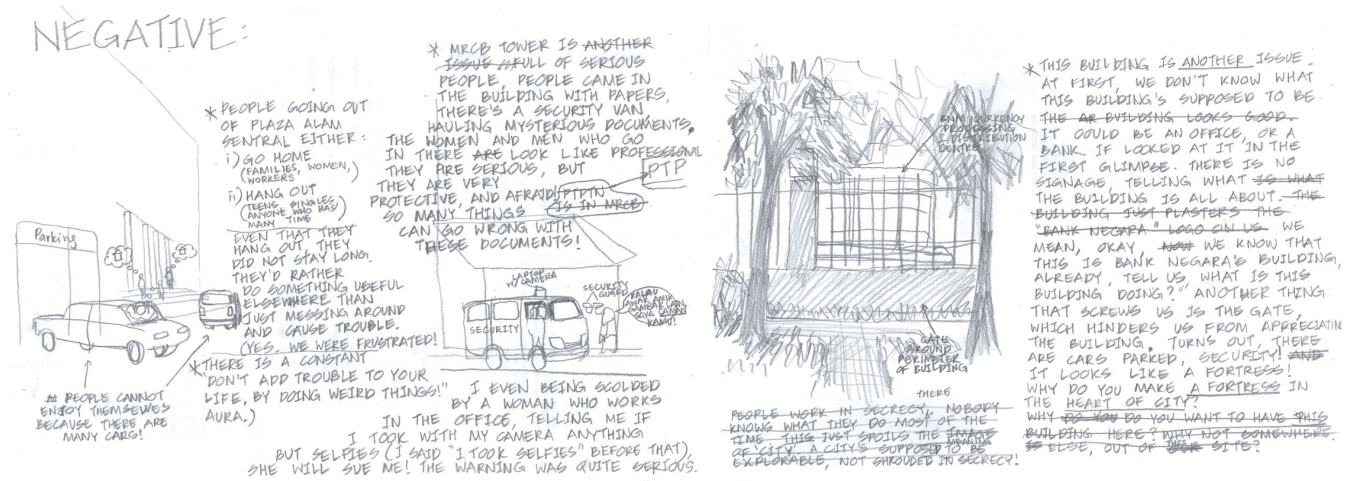
Because my concept in page 30 is not 'architect's design', I look for some images in the internet to search for those relevant to the concepts 'communication and 'heart'.



Sometimes I veer into other relevant interests, like photography, although it does not seem to be related. I am interested in writing too. It helps bring up front issues that can only be experienced with time.



In this way, the state of the problem can still be grasped. I need to do it because questions are added over time that potentially disprove the solution. If I answer these questions, I will not lose track in my pursuit of presenting a proper solution that could enhance the inner 'health' of the site's surroundings.



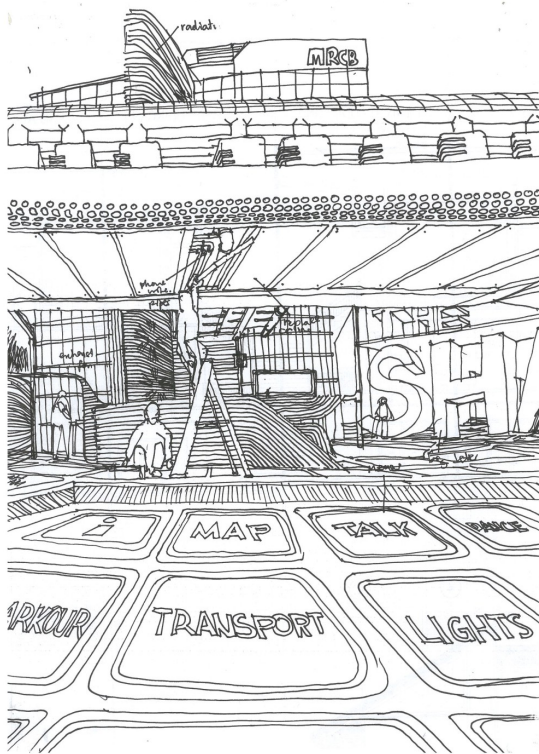
NEGATIVE:

* PEOPLE GOING OUT OF PLAZA ALAM SENTRAL EITHER:
i) GO HOME (FAMILIES, WOMEN, WORKERS)
ii) HANG OUT (TEENAGERS, SOMEONE WHO HAS TIME)
EVEN THAT THEY HANG OUT THEY DID NOT STAY LONG. THEY'D RATHER DO SOMETHING USEFUL ELSEWHERE THAN JUST MESSING AROUND AND CAUSE TROUBLE. (YES, WE WERE FRUSTRATED! THERE IS A CONSTANT DON'T ADD TROUBLE TO YOUR LIFE, BY DOING WEIRD THINGS!) I EVEN BEING SCOLDED BY A WOMAN WHO WORKS IN THE OFFICE, TELLING ME IF I TOOK WITH MY CAMERA ANYTHING BUT SELFIES (I SAID "I TOOK SELFIES" BEFORE THAT) SHE WILL SUE ME! THE WARNING WAS QUITE SERIOUS.

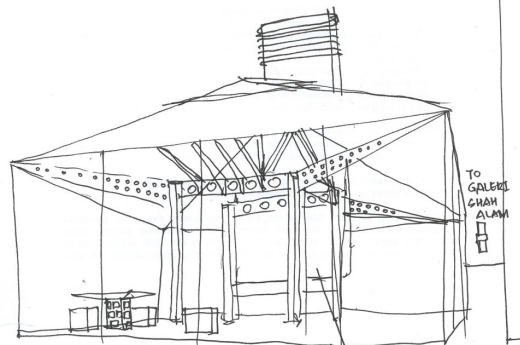
* MRCB TOWER IS ANOTHER ISSUE FULL OF SERIOUS PEOPLE. PEOPLE CAME IN THE BUILDING WITH PAPERS, THERE'S A SECURITY VAN HAULING MYSTERIOUS DOCUMENTS. THE WOMEN AND MEN WHO GO IN THERE ARE LOOK LIKE PROFESSIONAL. THEY ARE VERY PROTECTIVE, AND AFRAID ITPTN SO MANY THINGS CAN GO WRONG WITH THESE DOCUMENTS!

* THIS BUILDING IS ANOTHER ISSUE. AT FIRST, WE DON'T KNOW WHAT THIS BUILDING'S SUPPOSED TO BE. THE BUILDING LOOKS GOOD. IT COULD BE AN OFFICE, OR A BANK. IF LOOKED AT IT IN THE FIRST GLIMPSE. THERE IS NO SIGNAGE, TELLING WHAT IS THE BUILDING IS ALL ABOUT. THE BUILDING JUST PLASTERS THE "BANK NEGARA" LOGO ON US. WE MEAN, OKAY, ~~HOW~~ WE KNOW THAT THIS IS BANK NEGARA'S BUILDING, ALREADY, TELL US WHAT IS THIS BUILDING DOING?" ANOTHER THING THAT SREWS US IS THE GATE, WHICH HINDERS US FROM APPRECIATE THE BUILDING. TURNS OUT, THERE ARE CARS PARKED, SECURITY! IT LOOKS LIKE A FORTRESS! WHY DO YOU MAKE A FORTRESS IN THE HEART OF CITY? WHY ~~DO~~ DO YOU WANT TO HAVE THIS BUILDING HERE? WHY NOT SOMEWHERE ELSE, OUT OF THE SITE?

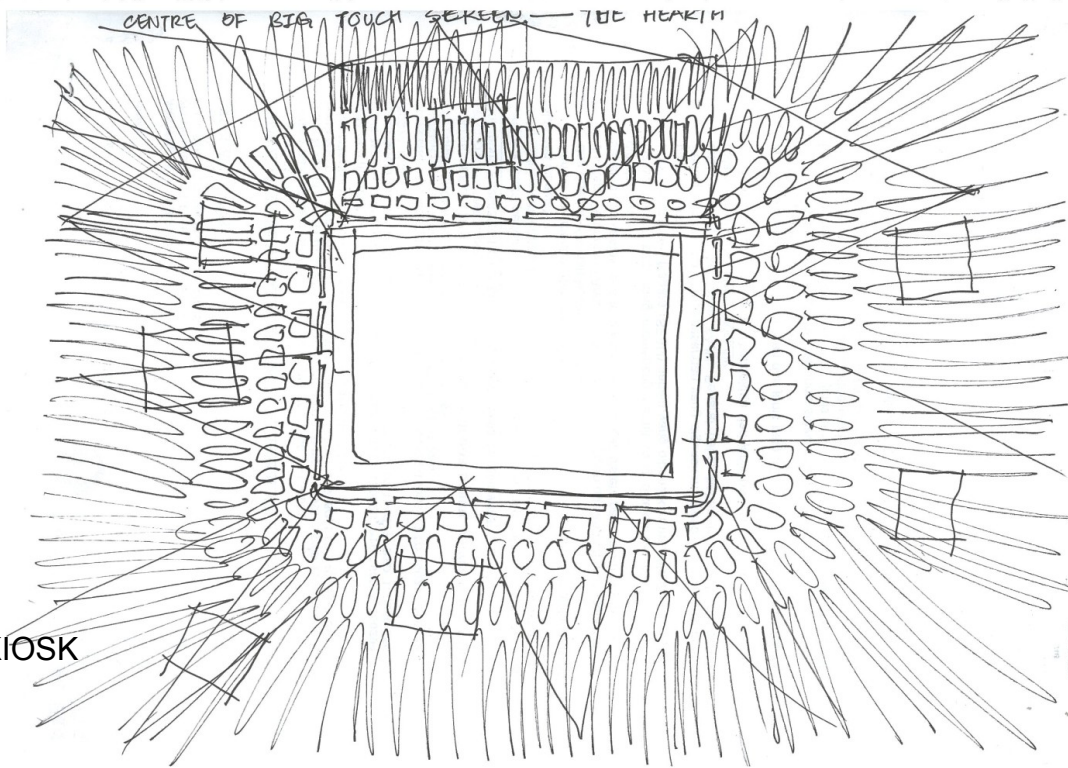
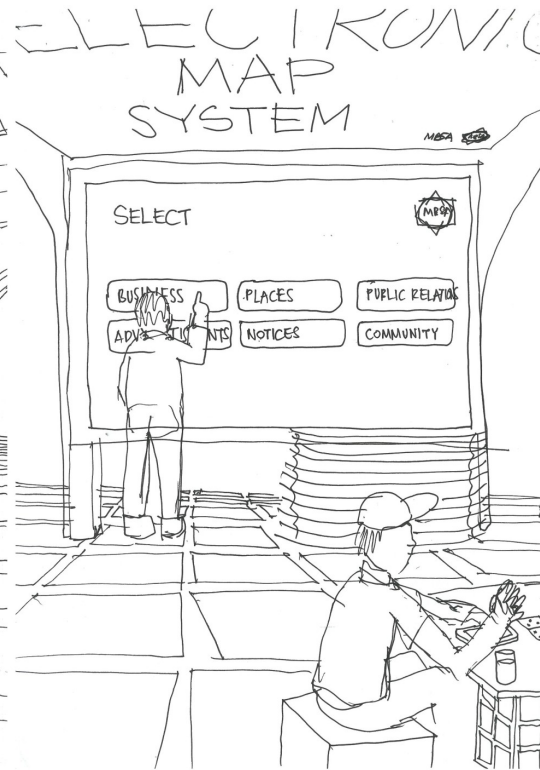
PEOPLE WORK IN SECRET, NOBODY KNOWS WHAT THEY DO MOST OF THE TIME. THIS JUST SPOILS THE ~~BEAUTY~~ OF CITY. A CITY'S SUPPOSED TO BE EXPLORED, NOT SHROUD IN SECRET!



OUTSIDE OF THE BIG TOUCH SCREEN



BIG TOUCH SCREEN OF SHAH ALAM



After seeing Mr. Makhtar's photos of some formal high-tech kiosk from an indoor exhibition, I started to sympathise with high-tech after seeing those photos. There may be some hope, after all.

I set out to at first make a series of sketches combining the expectations of Cik Makhtar and mine before our second attempt at making site analysis. Keep in mind that I have made no attempts to conform to existing site yet.

The style is decidedly high-tech, seeing Malaysian are getting more and more Information Technology aware, and are starting to use gadgetry. However, concepts of 'communication' and 'heart' are present, as I wanted this to be the plaza where everyone including tourists share information and at the same time also be a place of attraction, a place of gathering.

Then it is time for our second attempt at our site analysis.

INTRODUCTION

Selangor is on the west coast of Peninsular Malaysia and is bordered by Perak to the north, Pahang to the east, Negeri Sembilan to the south and the strait of Malacca to the west.

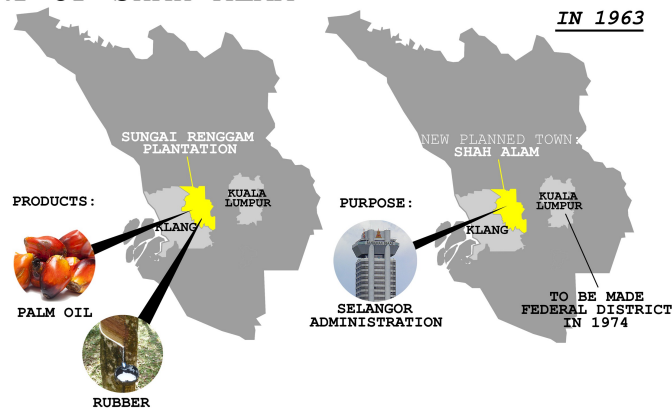
The state is a hereditary constitutional monarchy, of which the reigning Sultan (since 2001) is Sultan Sharafuddin Idris Shah. Since 23 September 2014, the state is not longer under municipal government.



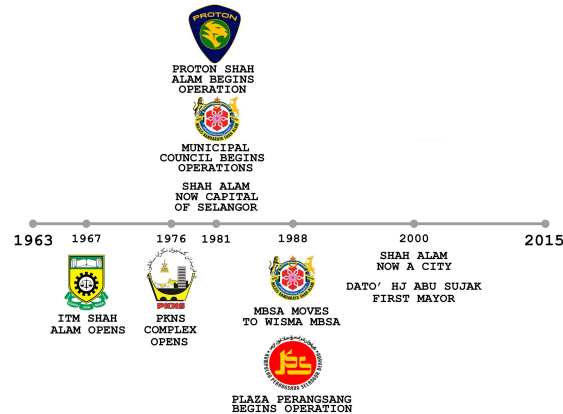
Selangor has the largest population in Malaysia at 5,411,324 as of 2010. The state's ethnic composition consist of Malay 57.1%, Chinese 28.6%, Indian 13.5%, and other ethnic groups 0.8%. Below are ten most populated city in Selangor.

Rank	City	Population 2010
1	Klang	1,113,851
2	Ampang Jaya	804,901
3	Subang Jaya	701,452
4	Shah Alam	671,282
5	Petaling Jaya	638,516
6	Cheras	601,534
7	Kajang	448,243
8	Selayang Baru	265,297
9	Rawang	194,577
10	Taman Greenwood	157,967

HISTORY OF SHAH ALAM



GOVERNMENT INTERVENTION IN SHAH ALAM SINCE 1963

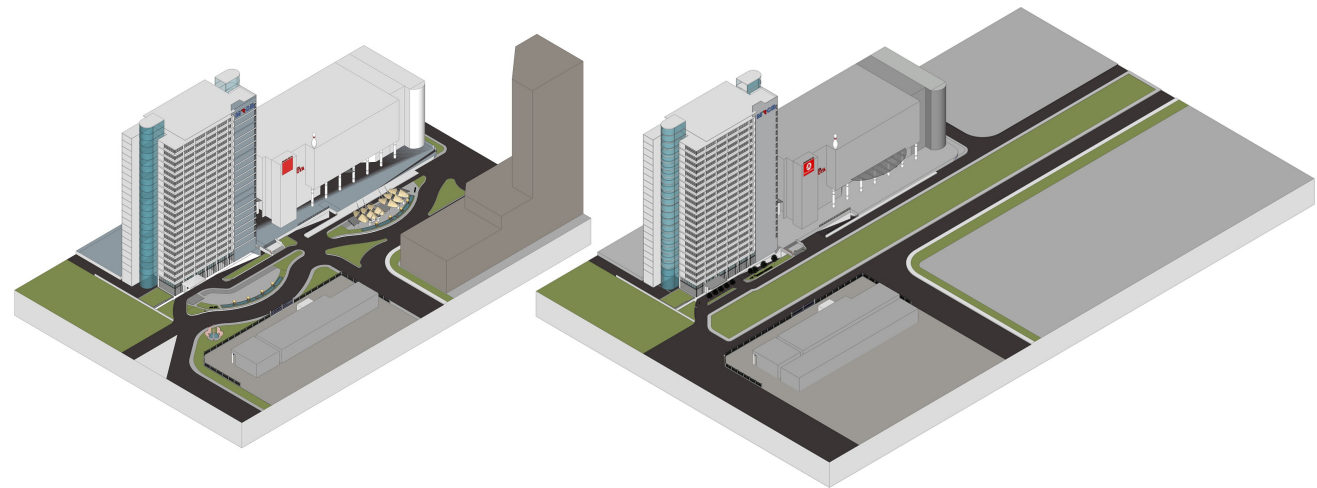


For our last crit for site analysis, we need to make a revised site analysis, this time two groups, us and Tuan Syed's, working together. We handle site analysis not directly related to masterplan itself. Before producing boards, we have to discuss with lecturers on how best to design the masterplan.

When the masterplan is decided, we together made site analysis boards and one site model. We did not actually work together side-by-side so there are discrepancies, like the font used in boards. The model is the opposite.

However, we finished. They approved it, although some mistakes are noted. As for the model, we copied dimensions from SketchUp model (made by Adri, one from Tuan Syed's group), made it, and abandoned it. I refer my masterplan dimensions to it for my finished drawing of preliminary masterplan design.

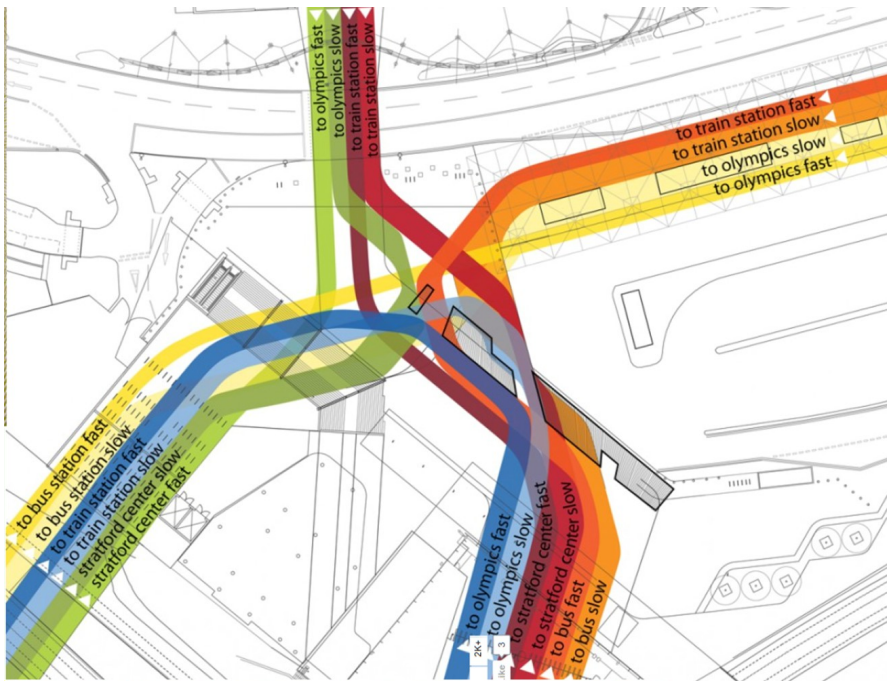
Before leaving, Mr. Makhtar showed some formal high-tech kiosk from an indoor exhibition to our group and Tuan Syed's group (we are paired with Tuan Syed's group for our site). We then broke into individuals to start designing the tourist kiosk. I set out to design the remains of masterplan first. It was a *long* and *arduous* journey, I should tell you.



Before main masterplan redesign

After main masterplan redesign

PROJECT 1: TOURIST INFORMTION KIOSK



CIRCULATION

Stratford Station Olympic Kiosk (Competition)



ARCHITECT
LGT Office

CONCEPT
Orientation filter

FOR EVENT
Olympic Games London
2010

SPACES INCLUDED
Cafe
London Transport Kiosk
News Stand
Toilet
LBN Exhibit



FACADE

Kiosque Saint-Nazaire



ARCHITECT
Topos Architecture

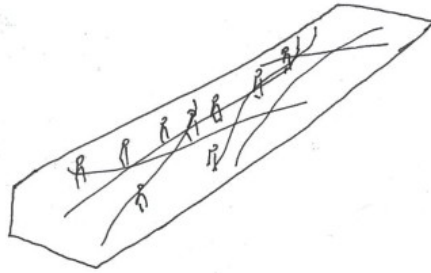
CONCEPT
Wooden kiosk protected by perforated screens

PLACE
Saint-Nazaire Sea Front, reclaimed

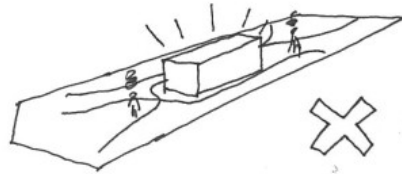
SPACES INCLUDED
Vendor Space
Storage
Toilet

AREA 20m²

KAEDAH: KANOPI A



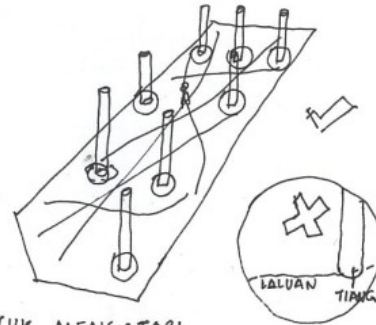
DI JALAN MAJLIS,
PEJALAN KAKI — RAMAI
BANYAK DESTINASI
MUNCUL



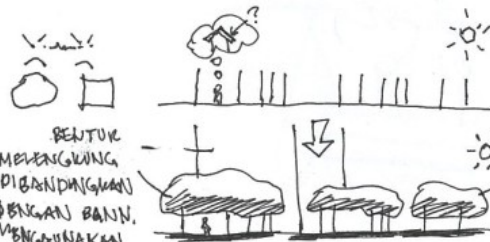
BANGUNAN YG. DIBINA TIDAK
AKAN MEMBANTU JIKA

TIDAK MEMBENARKAN
PEJALAN KAKI
MELIHAT KEADAAN
BEKELILING

MENGHALANG
LALUAN PETALAN
KAKI
TERUS KE DESTINASI

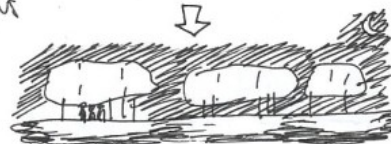


UNTUK MENGATASI
MASALAH INI, PLAZA INI
DIBIARKAN KOSONG SELUAS-LUASNYA
HANYA CUKUP UTR. DIRIKAN TIANG².
TIANG² X DIBENARKAN UTK.
DIRINA BERDEKATAN LALUAN PETALAN
KAKI



BENTUK
MELENGKUNG
DIBANDINGKAN
BENTUK BANG.
MENGUNAKAN
GARISAN LURUS

BENTUK AKAN
DITETAPKAN

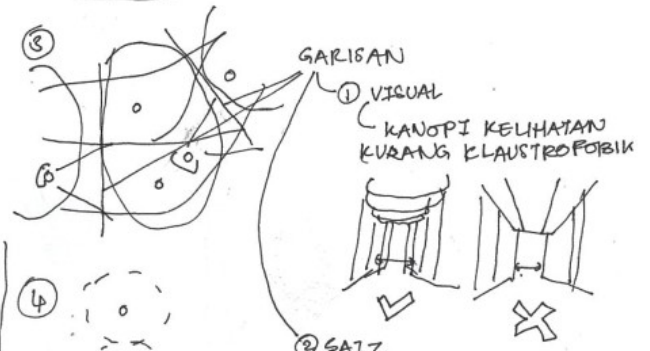
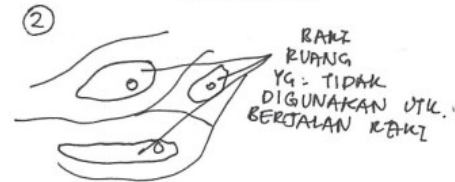
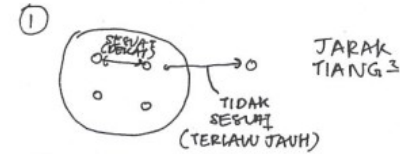


LAMPU
DALAM
KANOPI

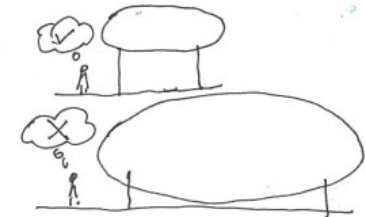
KANOPI PLM. BENTUK YANG
TELAH DITETAPKAN DRPD. PROSES
UTIKATI AKAN DILETAKKAN ATAS
TIANG TERSEBUT. WALAUPUN
KANOPI AKAN MELINDUNGI MANUSIA
PARI MATAHARI TERIK, PADA
WAKTU MALAM, KANOPI AKAN
DINYALAKAN DENGAN LAMPU UTK.

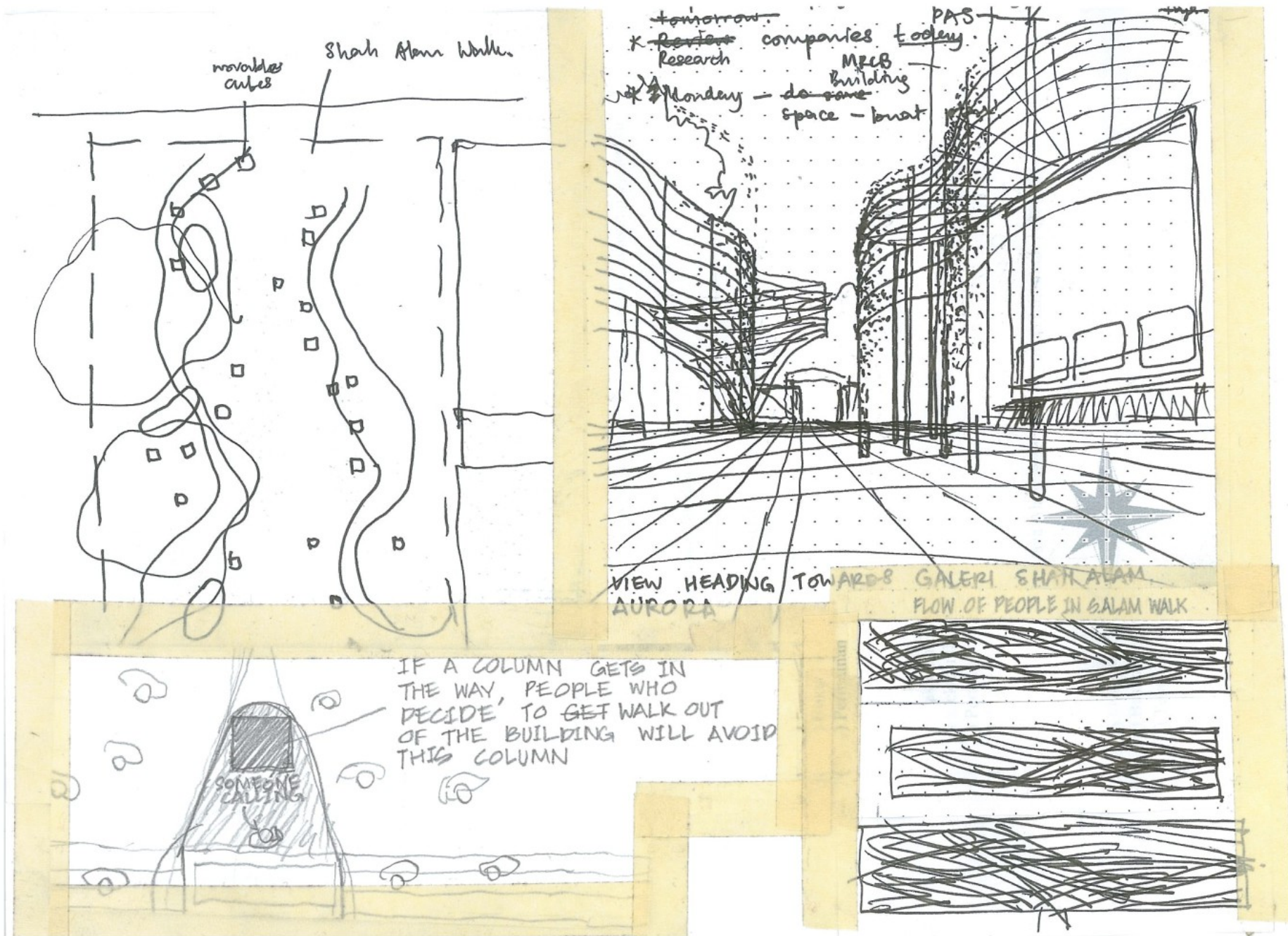
PEJALAN KAKI
LEBIH SELAMAT
MENGALAKKAN ORG.
PUDUK DI RANAH KANOPI

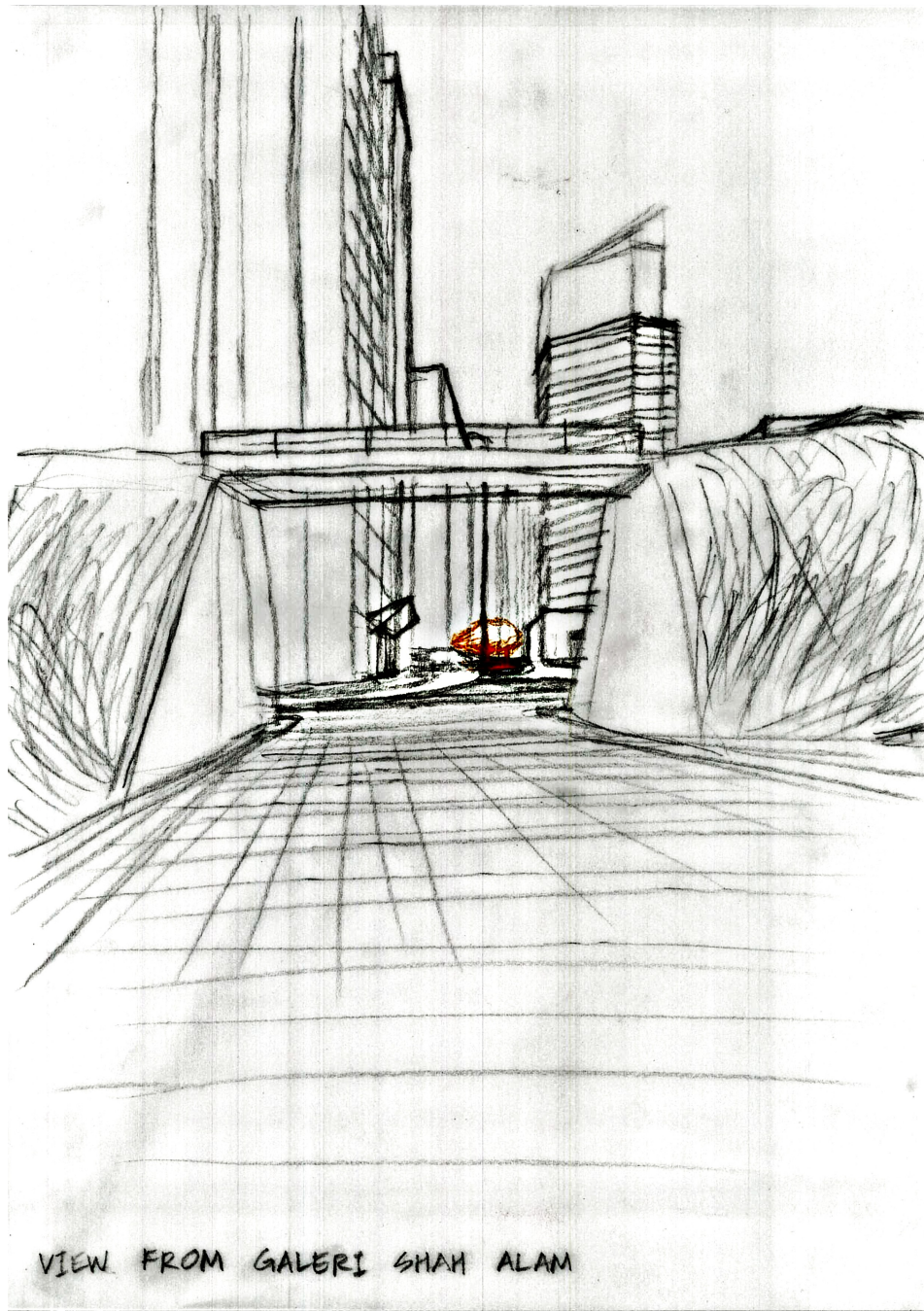
PEMBOLEHUBAH BENTUK KANOPI:



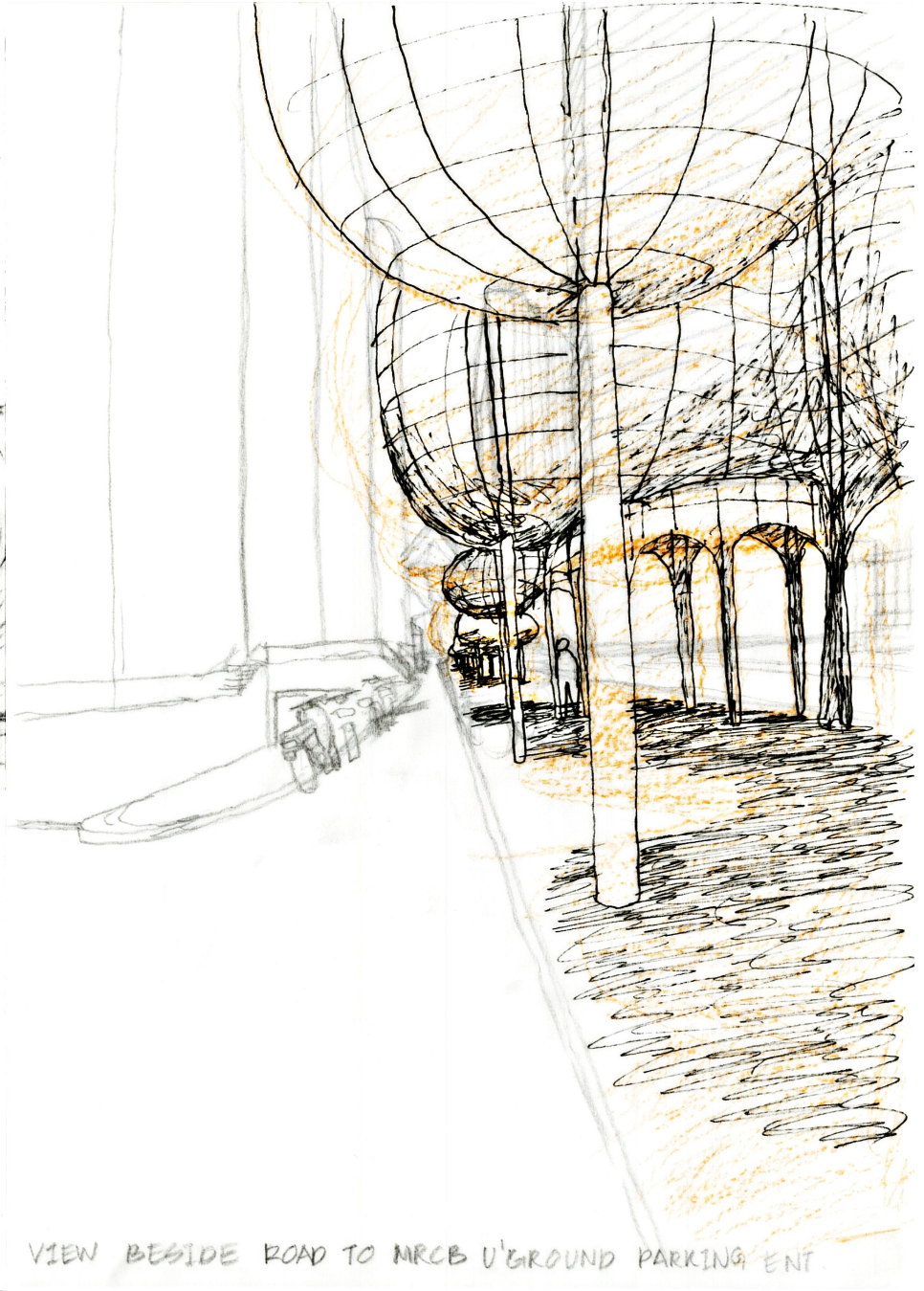
2 SAIZ
KANOPI KELIHATAN
LEBIH DAPAT
MANUSIA DPT. HUBUNG KAKI,
DEN. KANOPI



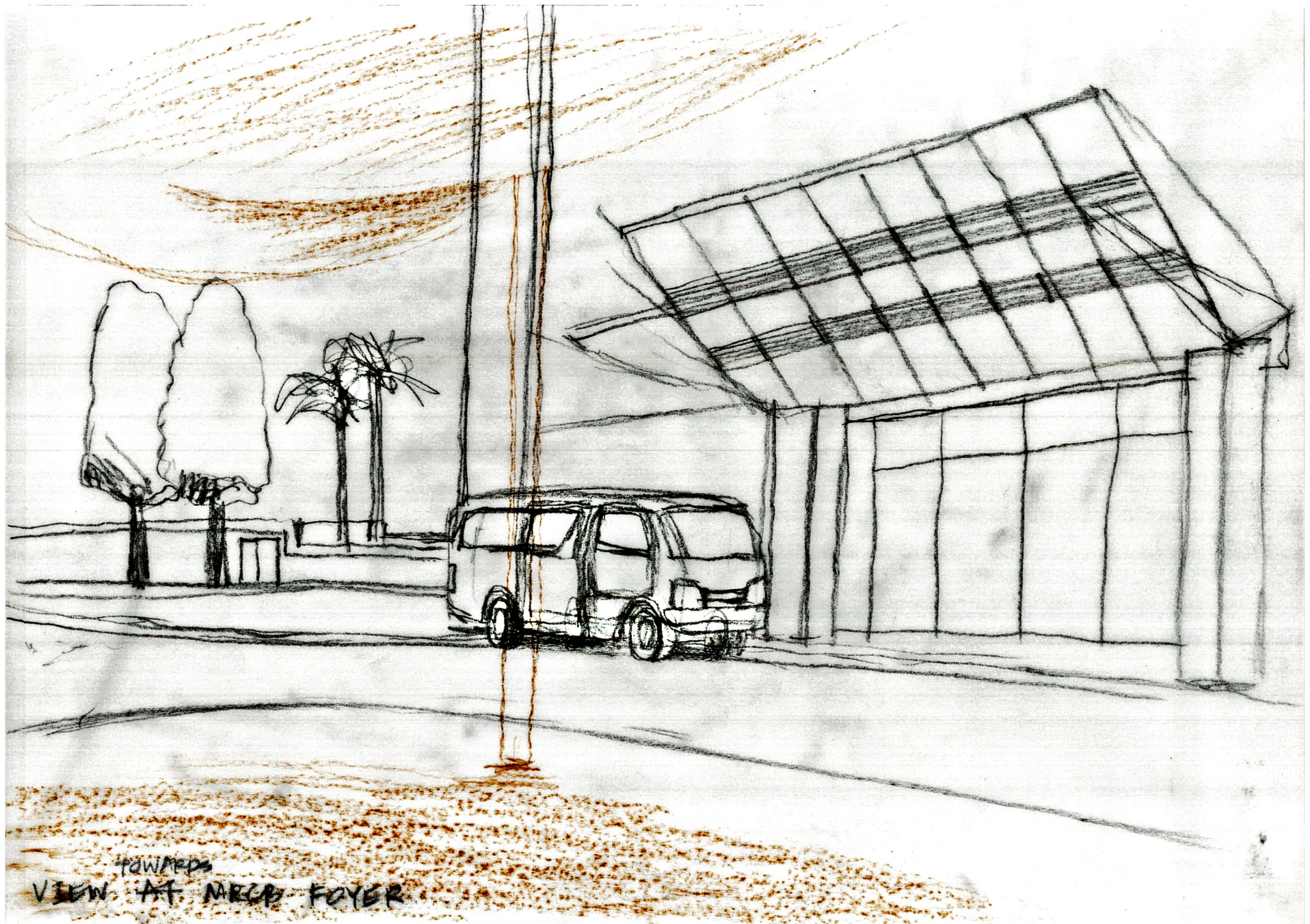




VIEW FROM GALERI SHAH ALAM

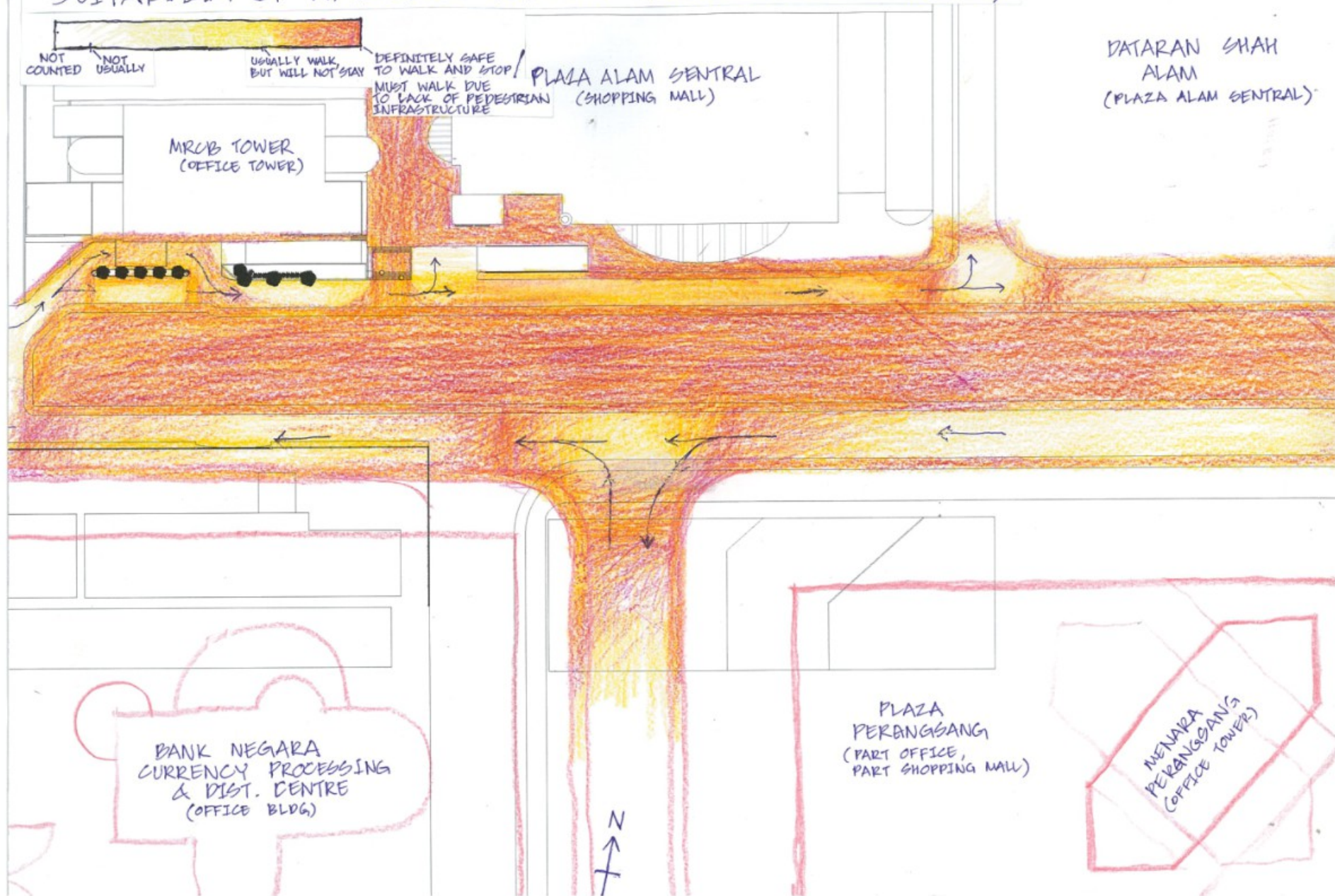


VIEW BESIDE ROAD TO MRCB U'GROUND PARKING ENT.



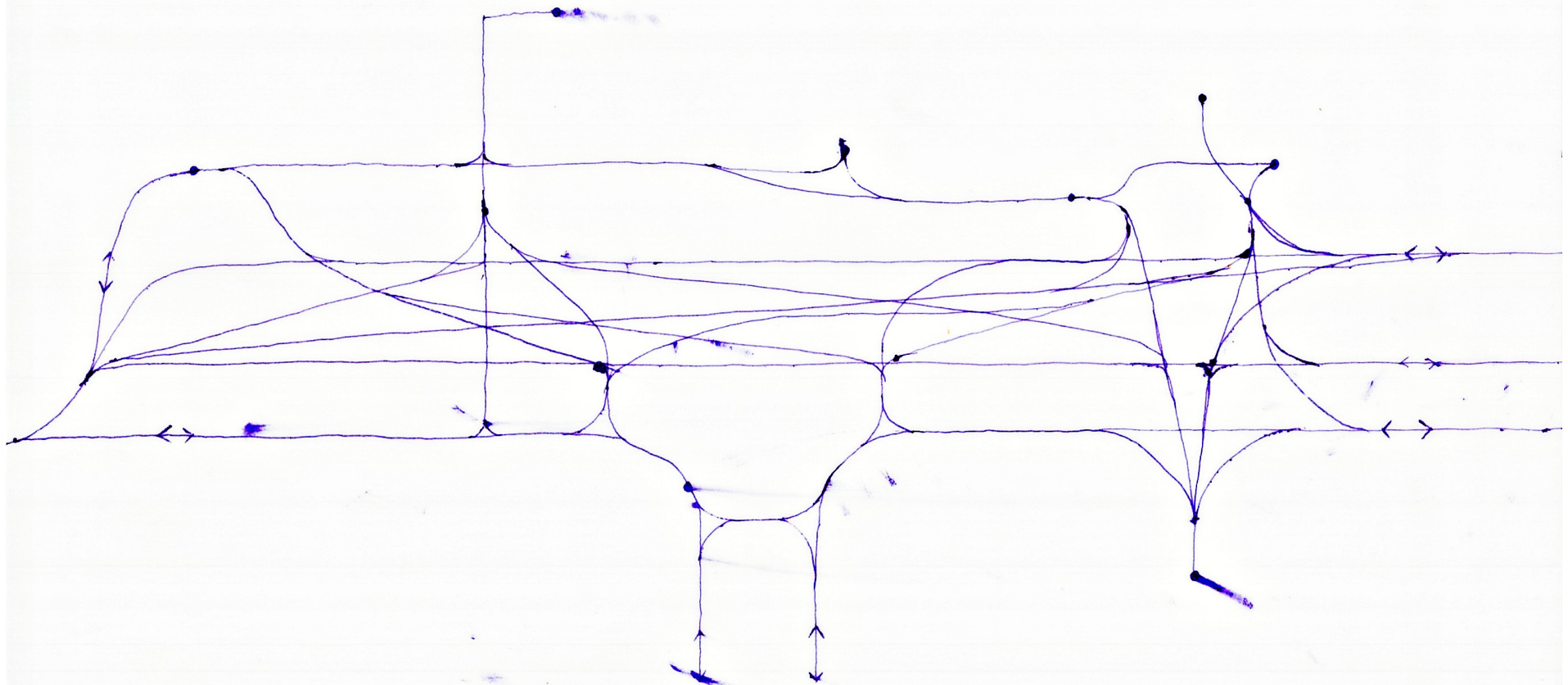
PROJECT 1: TOURIST INFORMATION KIOSK

SUITABILITY OF WALKING (GIVEN FREEDOM OF CHOICE)

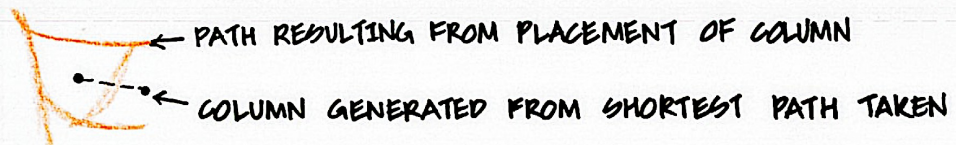
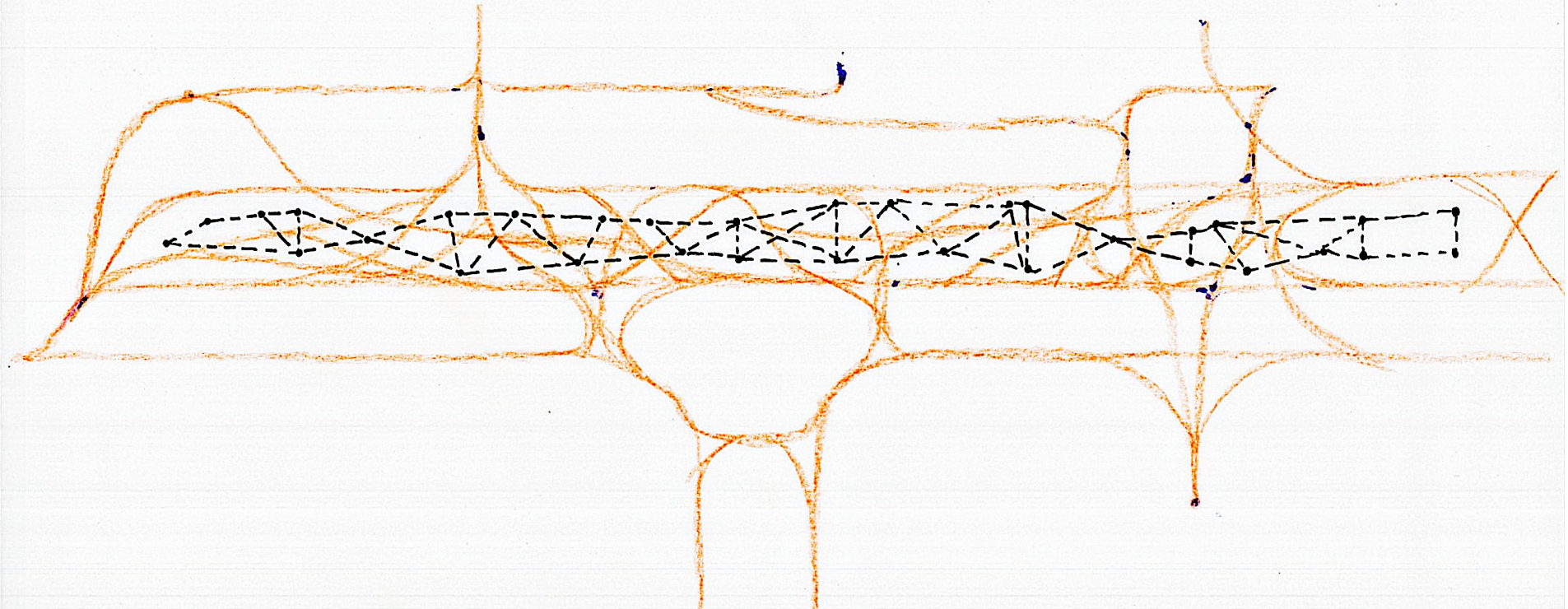


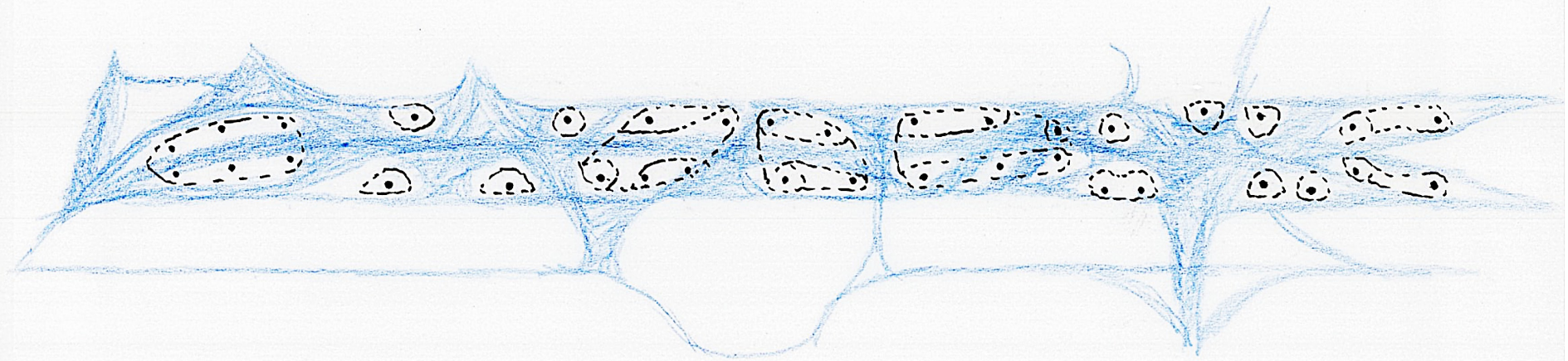
ROUTES TAKEN WHEN IN A HURRY.

- PATH TAKEN (SHORTEST PATH)
- EXPRESS / INGRESS

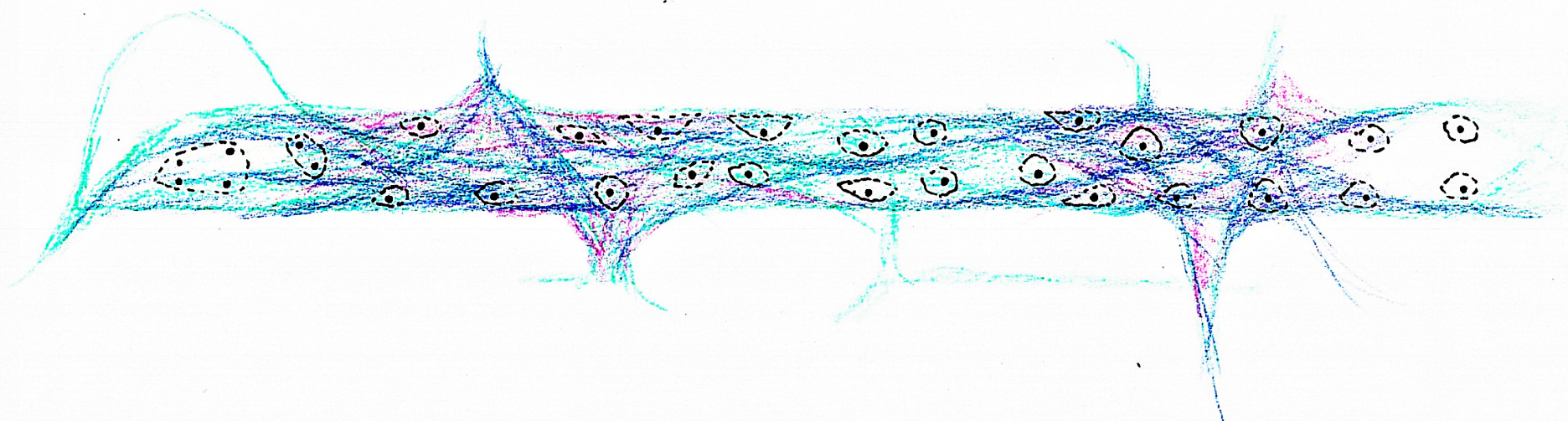





COLUMN PLACEMENT #1 AND RESULTING PATH TAKEN






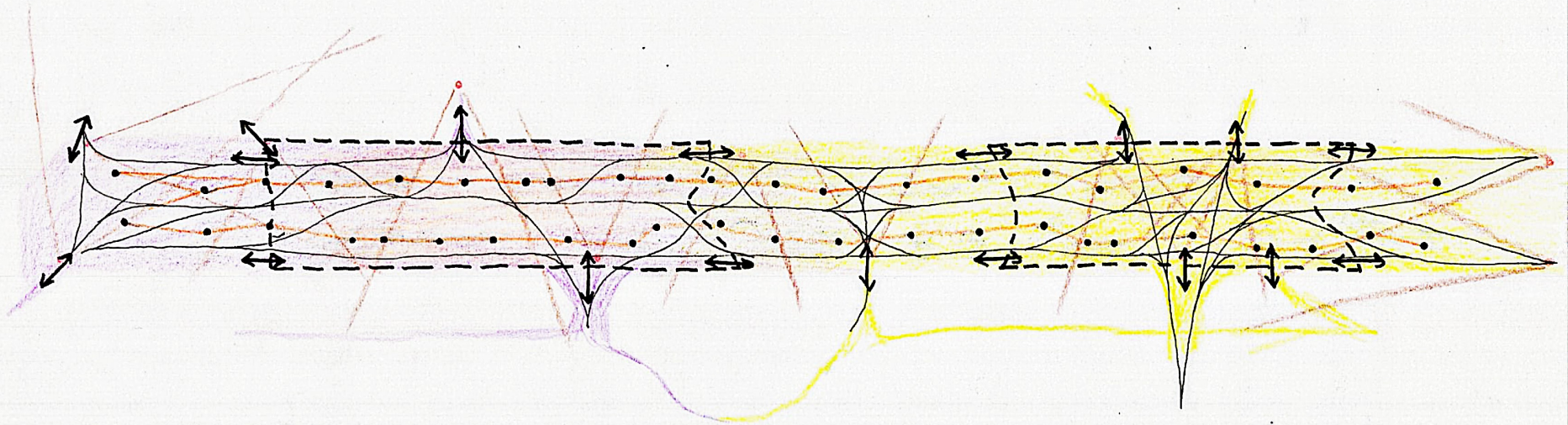
 COLUMN #3
PRESENT DISTURBANCE (TAKEN INTO ACCOUNT WHEN PLOTTING PATHS)
PATH TAKEN BY PASSING PEDESTRIANS



-  NATURAL FLOW OF PEOPLE (FROM PREVIOUS PATH)
-  PATH INTERSECTION - POTENTIAL TO MEET STRANGERS HIGH
-  PUBLIC SPACES

 COLUMNS #2
 POTENTIAL DISTURBANCES
 TOWARDS NATURAL FLOW

ANALYSIS OF MOOD TO PLOT COUNTERBALANCE OF MOOD OF KIOSK
& IDENTIFYING EGRESS, INGRESS, PATHS INFLUENCED BY COLUMNS PLACED



- MRCB'S AURA TERRITORY (SERIOUS MOOD)
- PLAZA ALAM SENTRAL'S AURA TERRITORY (FUN, RELAXED MOOD)
- VANTAGE POINT

- PATH TAKEN (DESTINATION AVAIL.)
- PUBLIC SPACE (MEETINGS)
- COLUMNS #4
- ↔ INGRESS/EGRESS POTENTIAL



• BLOB THAT FUNCTIONS LIKE A LANTERN
 • COLUMNS #5

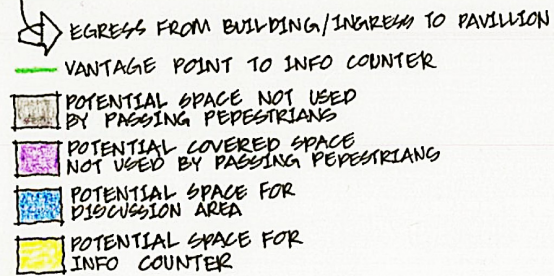
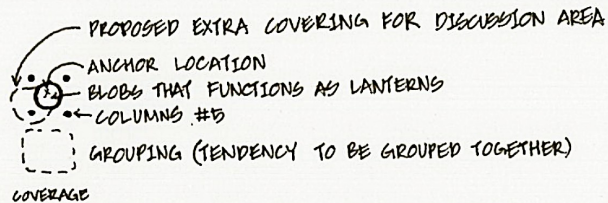
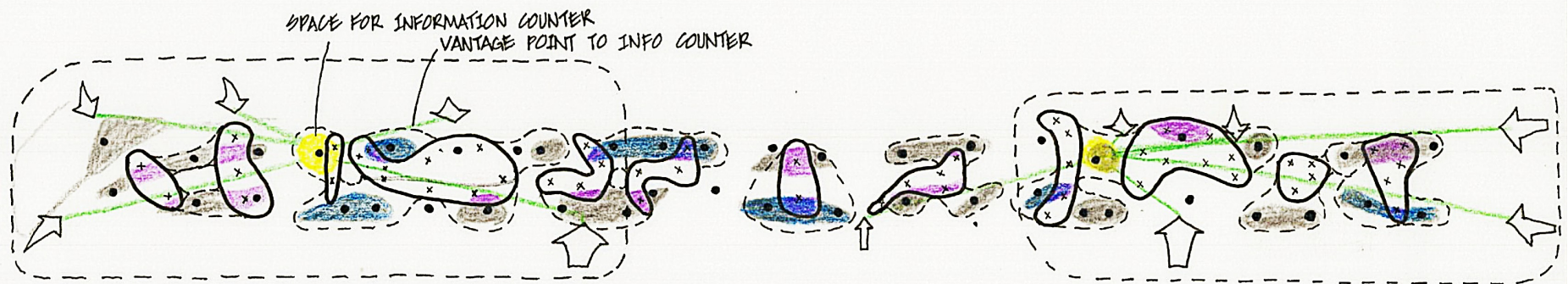
— GUIDELINE PERPENDICULAR TO FLOW OF PEOPLE TO MAKE SHAPE SEEN MORE HORIZONTAL WHEN WALKING

— GRID (FOR SHAPE REGULATION)

ILLUMINATION

PHANTOM OF BLOB SHADE BASED ON PATH TAKEN

PHANTOM OF BLOB SHADE WITH REFERENCE TO MAXIMUM OVERHANG FROM COLUMNS.

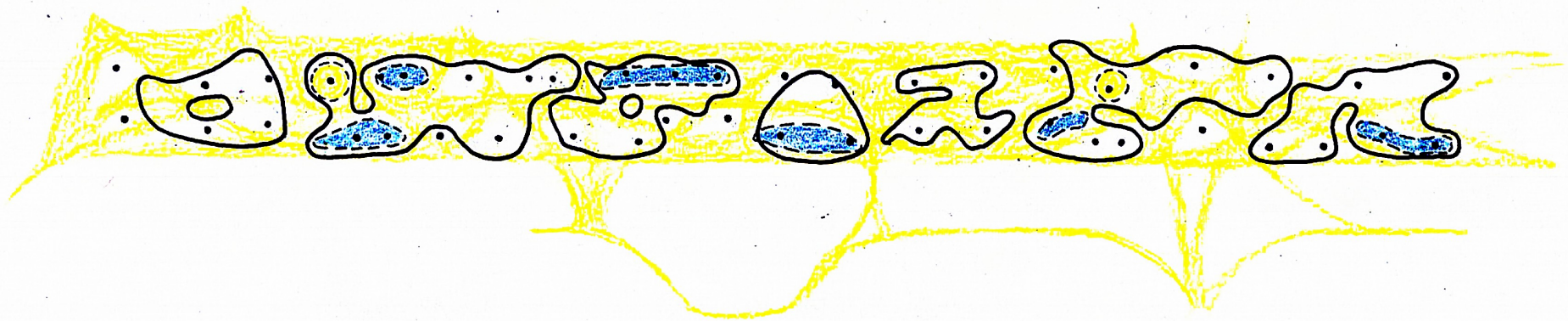





CRITERIA FOR INFO COUNTER

1. VANTAGE POINT OF ALL EGRESS/INGRESS INSIDE GROUP MUST BE ABLE TO SEE INFO COUNTER ACCURATELY.
2. MUST BE SITUATED NEAR SPACES WHERE THERE ARE MANY INTERSECTIONS OF PATH BUT MUST NOT BE AT THESE INTERACTIONS TO PREVENT INTERACTIONS MOVE SOMEWHERE ELSE.

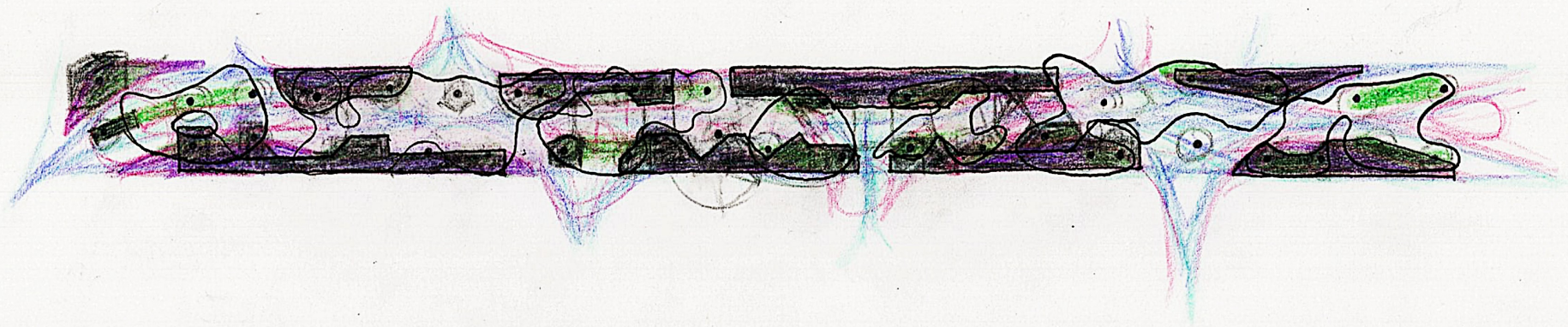
CRITERIA FOR DISCUSSION AREA











1. MUST BE SITUATED WITH THE LENGTH SIDE PERPENDICULAR TO EGRESS/INGRESS SO THAT PEDESTRIANS CAN ASSUME SIZE OF AREA EFFECTIVELY.
2. MUST BE NEAR ENOUGH TO BE NOTICED BY PEDESTRIANS, BUT FAR ENOUGH THAT PEDESTRIAN TRAFFIC DOES NOT DISTURB DISCUSSIONS TAKING PLACE INSIDE.

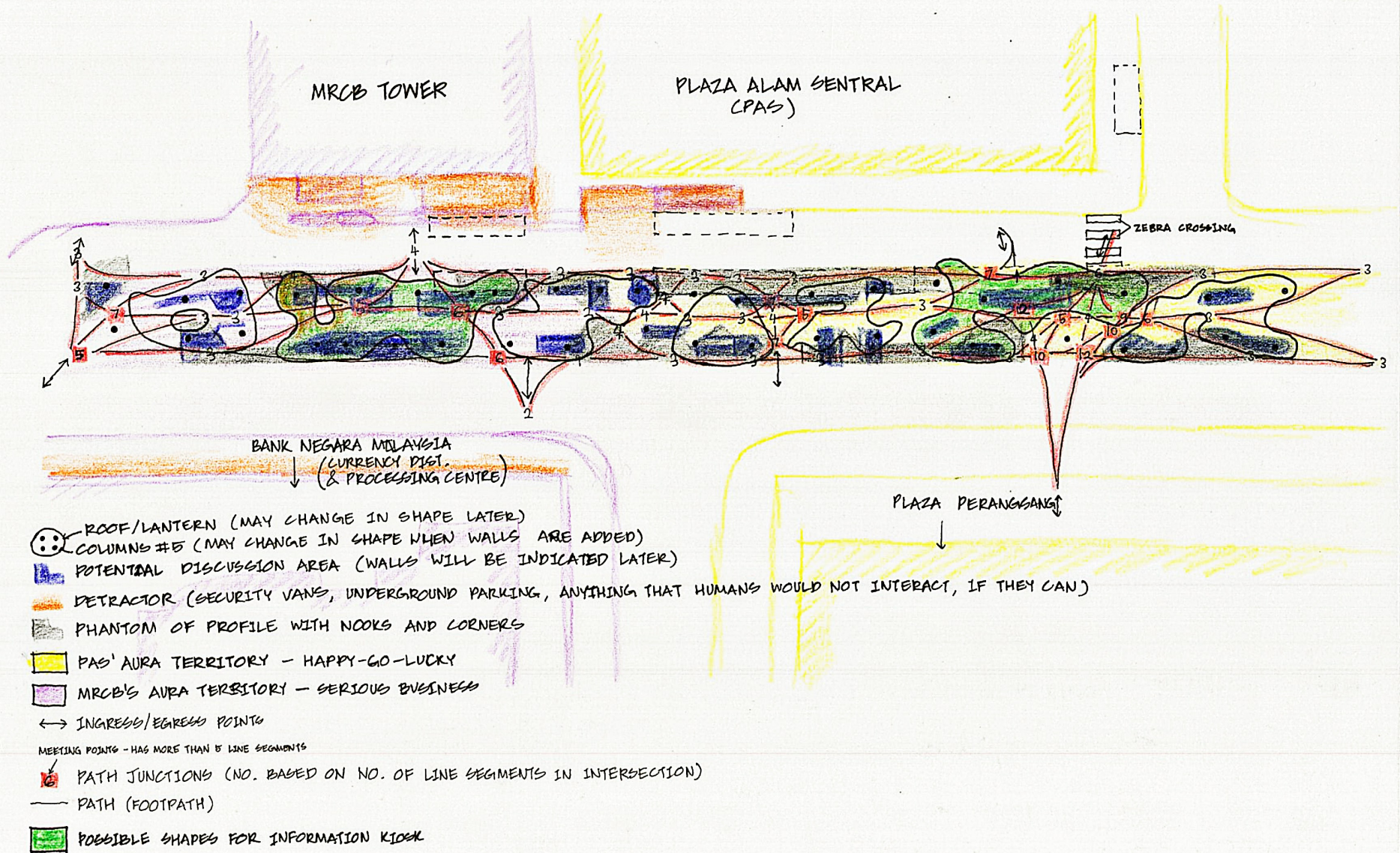


-  PATH DISTURBANCE
-  INFO COUNTER
-  DISCUSSION AREA

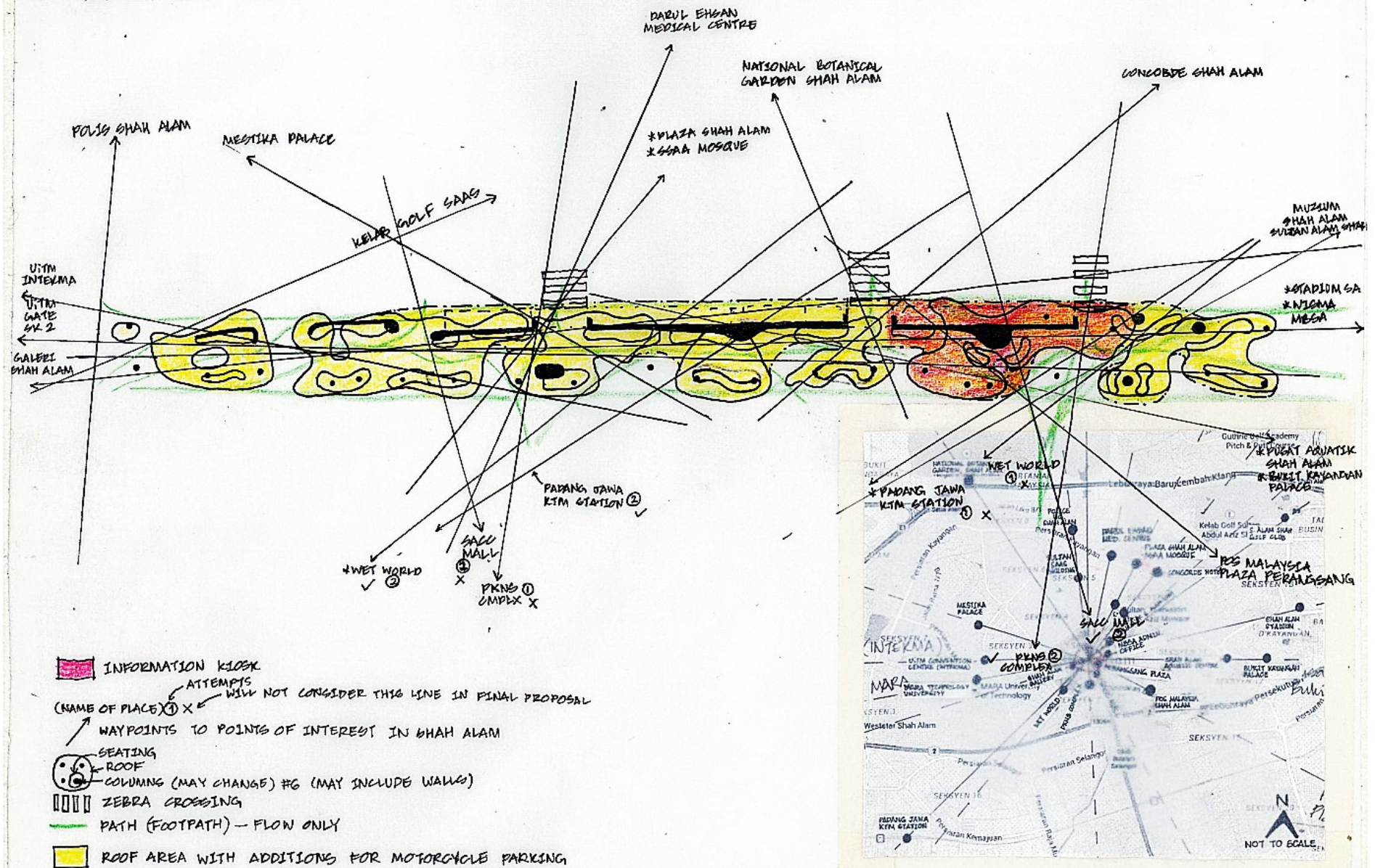
FINDING PARAMETERS FOR SEATING

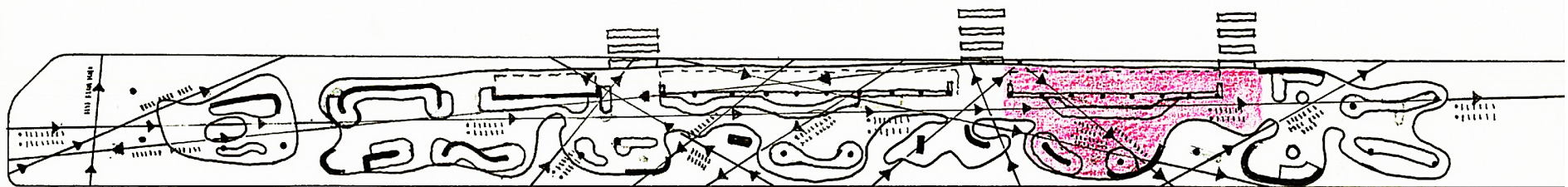


- 
 ROOF (MAY CHANGE WHEN COLUMNS CHANGE SHAPE)
- 
 COLUMNS #6 — EACH COLUMN TO CHANGE SHAPE IN NEXT SKETCHES
- 
 FINAL SHAPE
- 
 PROFILE — ADDED BUMPS AND CORNERS — SLOW PEOPLE DOWN
- 
 PROVIDE NOOKS AND CORNERS TO INITIATE DISCUSSION — TO CHANGE SHAPE IN NEXT SKETCHES
- 
 PLANNING PHASE
- 
 STREAMLINED PROFILE OF SEATING TAKING INTO ACCOUNT TRAFFIC FLOW
- 
 INTERSECTION OF PATHS — POTENTIAL TO BUMP INTO SOMEONE HIGH
- 
 PATH (FOOTPATH) — FLOW AND RANGE
- 
 LEFT OVER SPACE RESULTING FROM TAKING MOST DIRECT PATHS



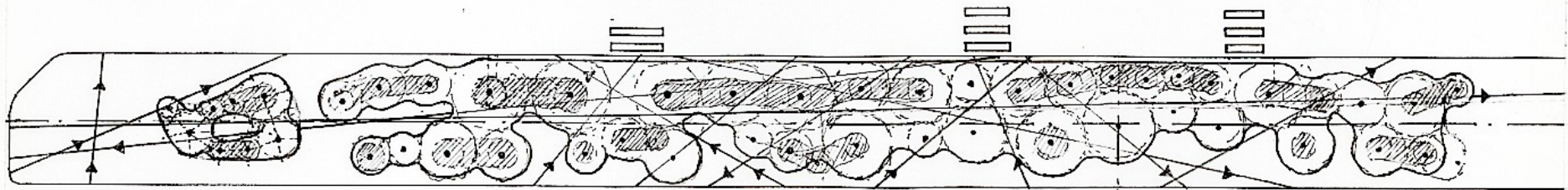
ADDING ROOF AREAS FOR MOTORCYCLE PARKING, CONFIRMING SEATING, ADDING WAYPOINTS AS 'FLOOR DECORATION'.





 INFORMATION KIOSK

PUTTING ORDER INTO FORM - IMPLEMENTING RADIUS INTO COLUMNS



- WAYPOINTS PRINTED/PAINTED ON FLOOR
- MOUNDS GENERATED FROM PREVIOUS SEATING
- ALLOWABLE RADIUS OF COLUMNS
- + COLUMN #6

From page 39 to page 51, I first made many analysis on the placement of columns and what areas should be shaded. My efforts did not suggest possible forms of the shelter because I thought of it as a blob. I also did not thought how to construct the jointings between the column and the blob. This is made apparent in my mock-up, which you can refer in the next page. In page 52, I tried to rationalise the plan so that it is composed as circles, but it is not precisely what I am looking for. These were critted first.

After that crit, I finally do some space planning for the Tourism Selangor kiosk. I was told in a tutorial that I was slower than others. I was thinking, 'what did I miss?' and started looking at other works. Turns out, they got the plans more detailed than myself. I feel that I need to prematurely suggest the construction details of the 'blob'.

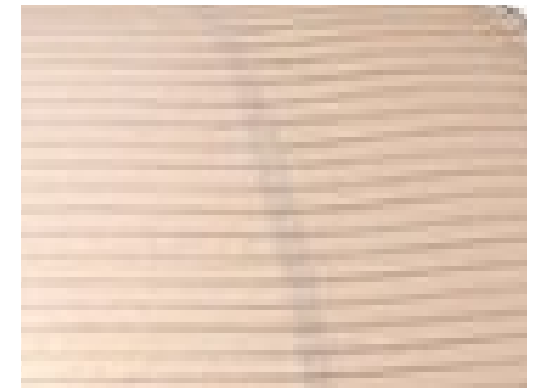
So I looked around the internet to find a structure that actually does that. I looked at this picture by a Chinese designer, and I am surprised. "Wait, this is it! This is the exact same thing I wanted for my masterplan!", except that it has the same problem as my design. It does not address the structure inside that pink 'cloud'.



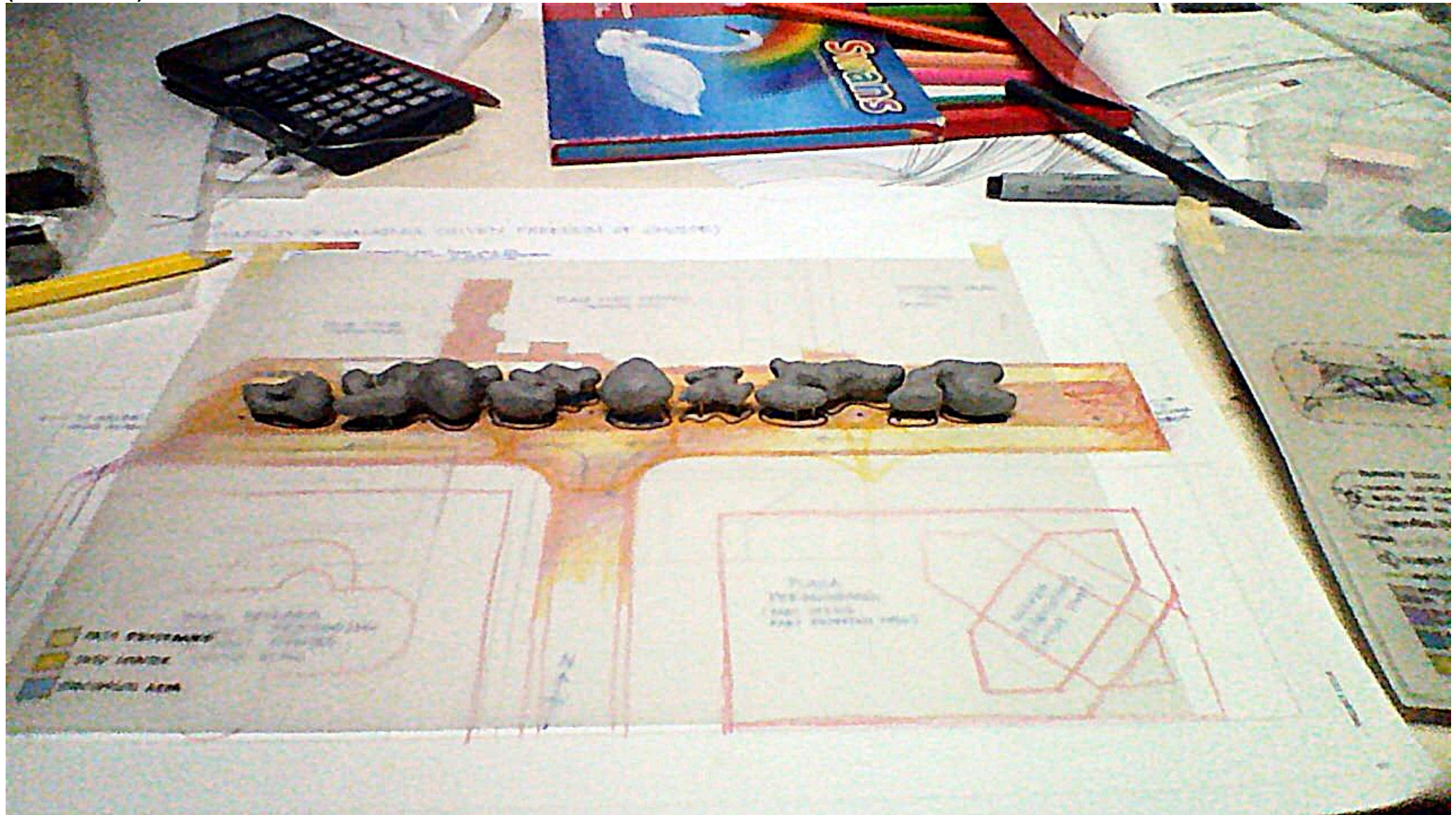
I also don't want to use a computer for my design. I think if a design cannot be drawn with a pencil and a paper, the design is not refined enough, so I wanted to make this project everything hand-drawn. I abandoned the 'blob idea'. I hurriedly turn to another idea, the 'umbrella idea'. I remember that there is a lamp in IKEA that uses the construction I am looking for. So I go to the website and trawled through.



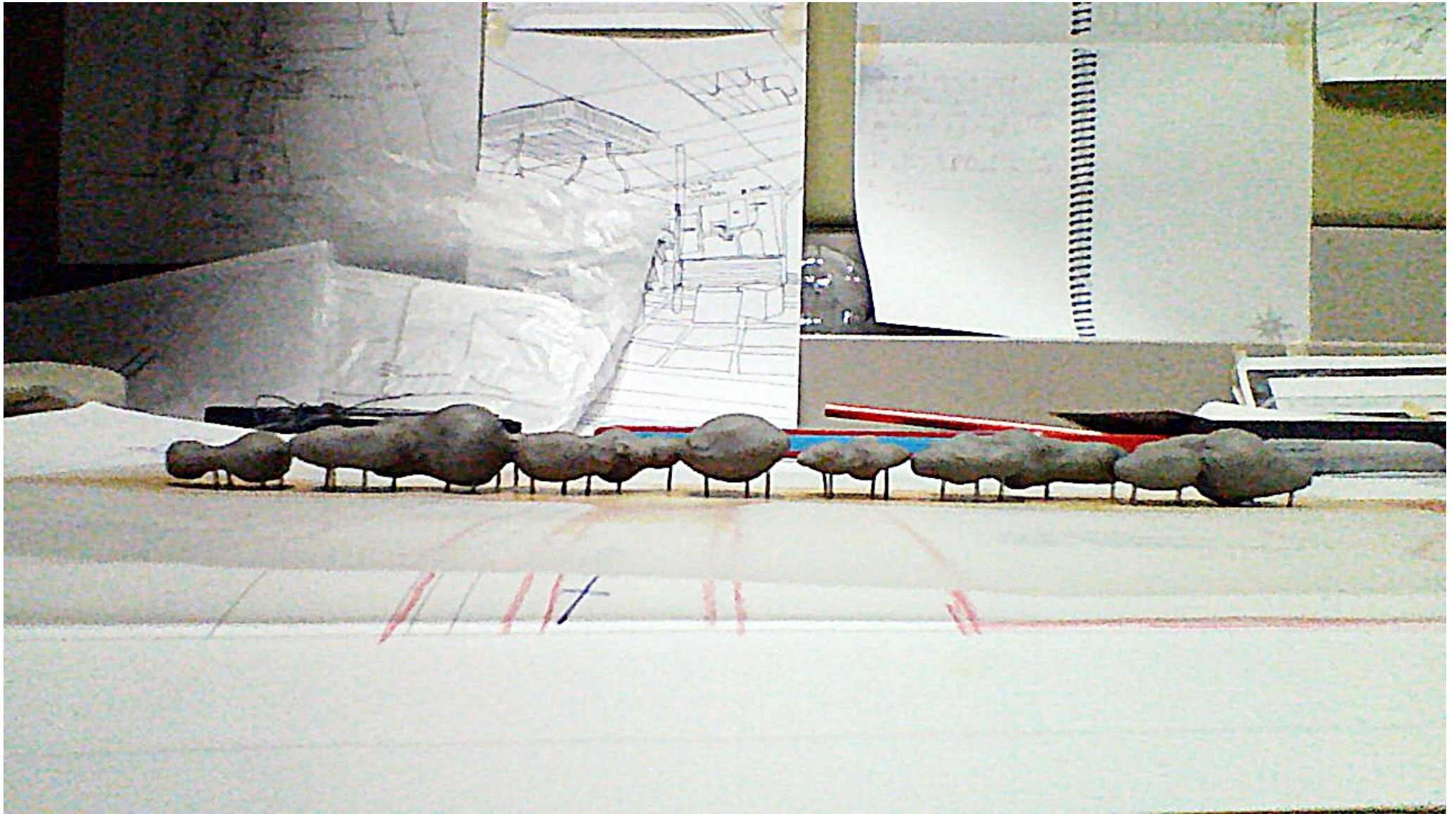
I found my answer there. Meet VÄTE pendant lamp shade from IKEA. After this will be my (blob idea) mock-up and my (umbrella idea) finished drawings after the crit.



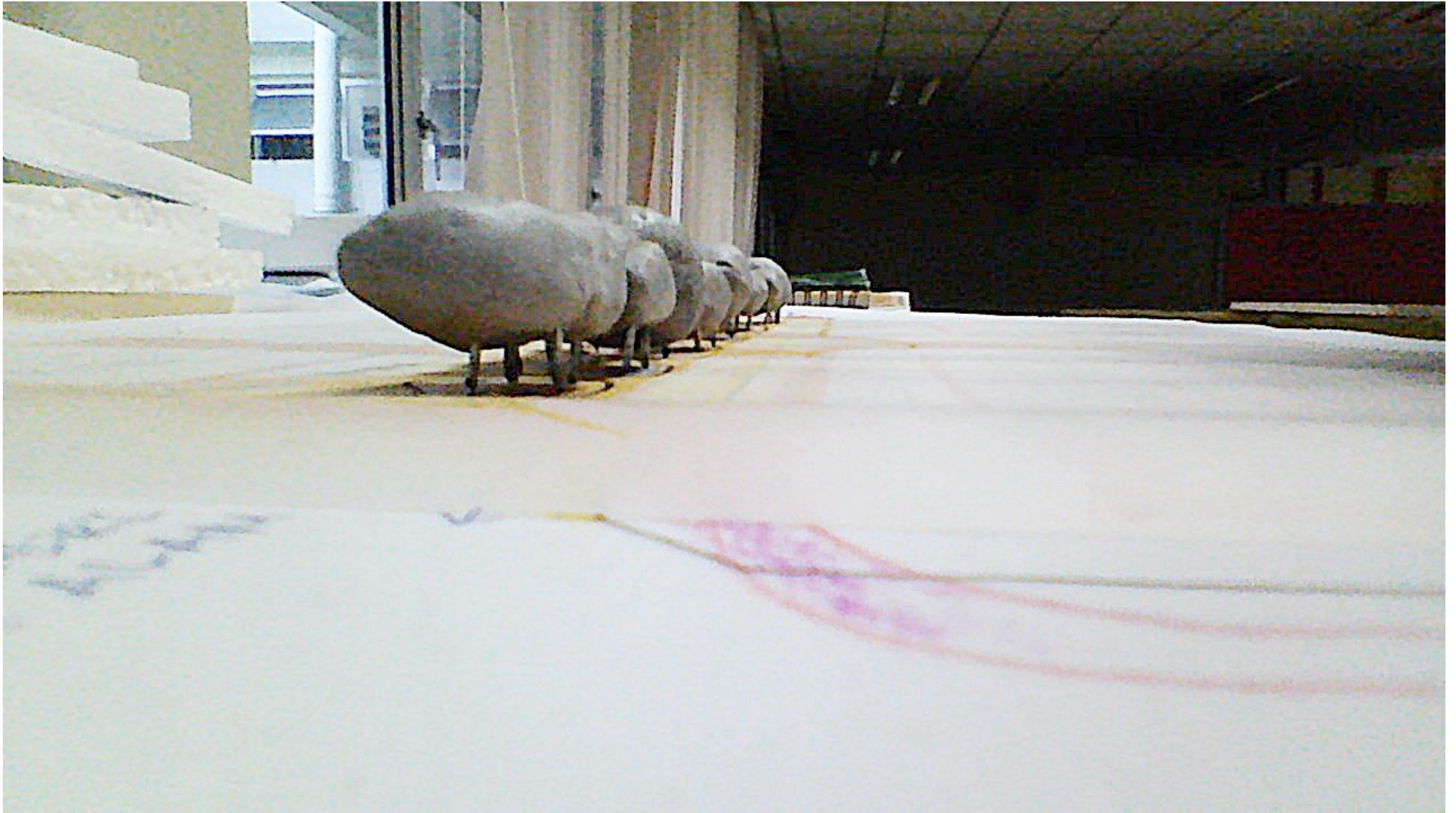
(BLOB IDEA) MOCK-UP



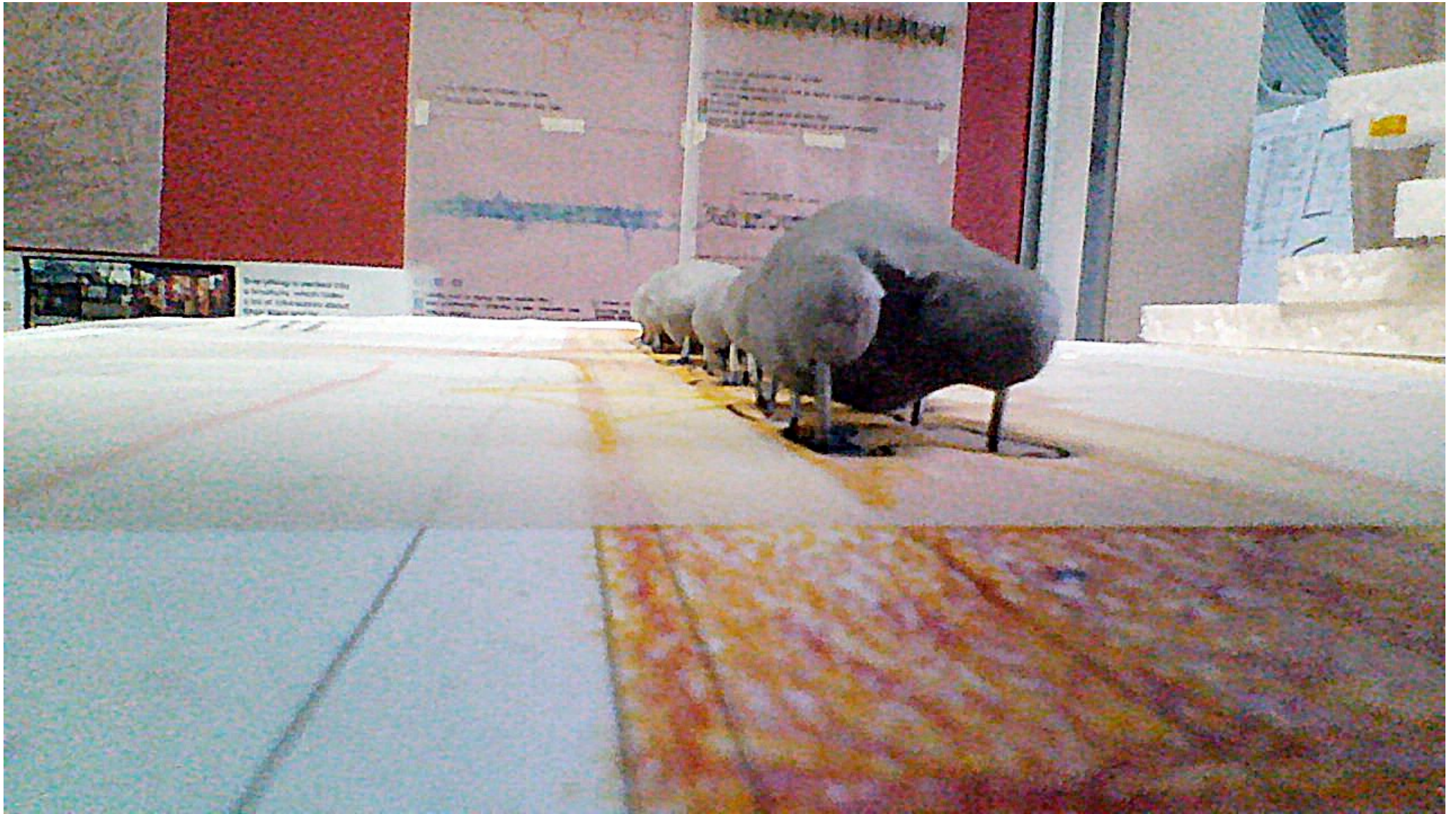
Bird's eye view of preliminary masterplan design.



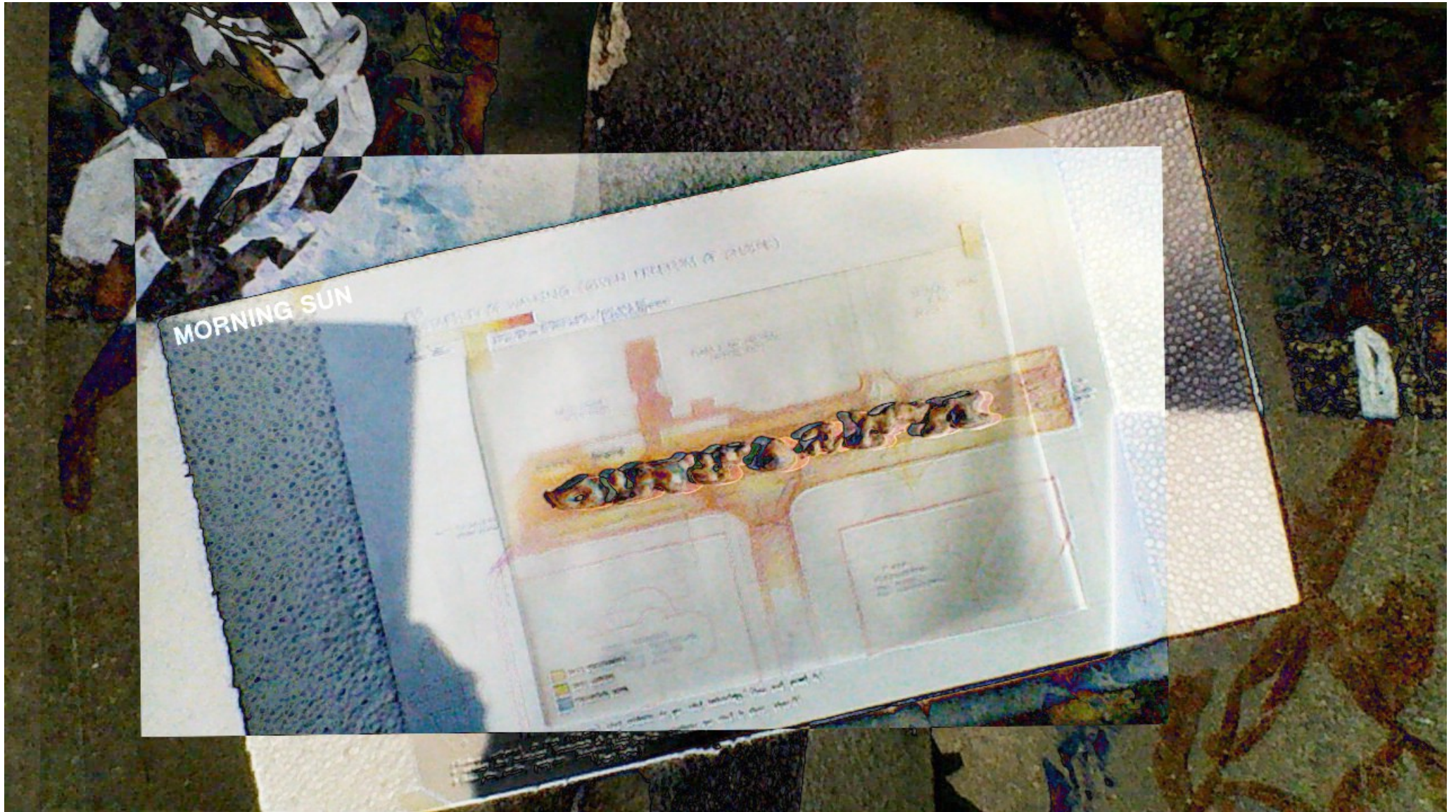
North elevation view of preliminary masterplan design.



East elevation view of preliminary masterplan design.



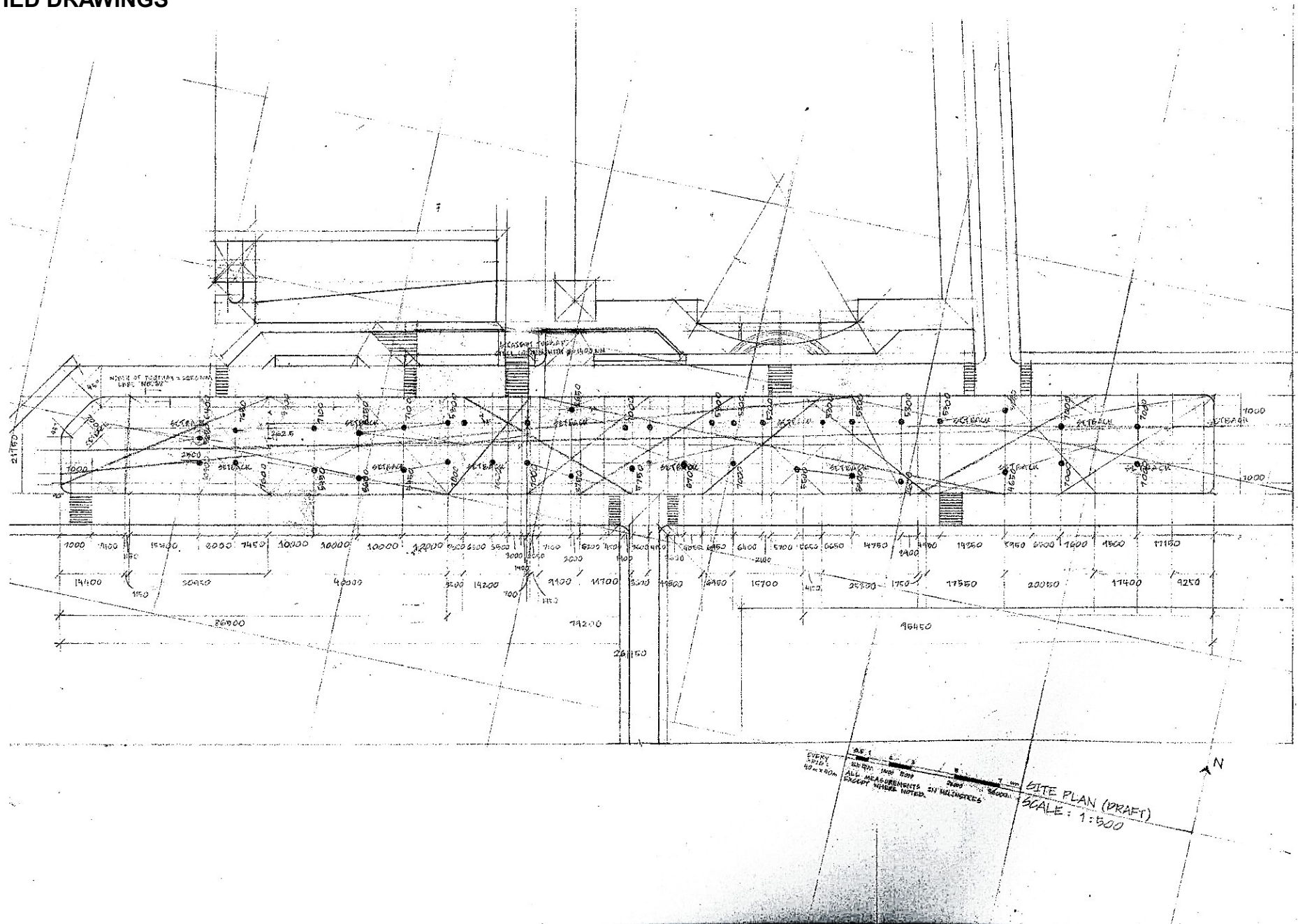
West elevation view of preliminary masterplan design.



Plan view of preliminary masterplan design, showing where shadows (darker patches) land in morning sun.

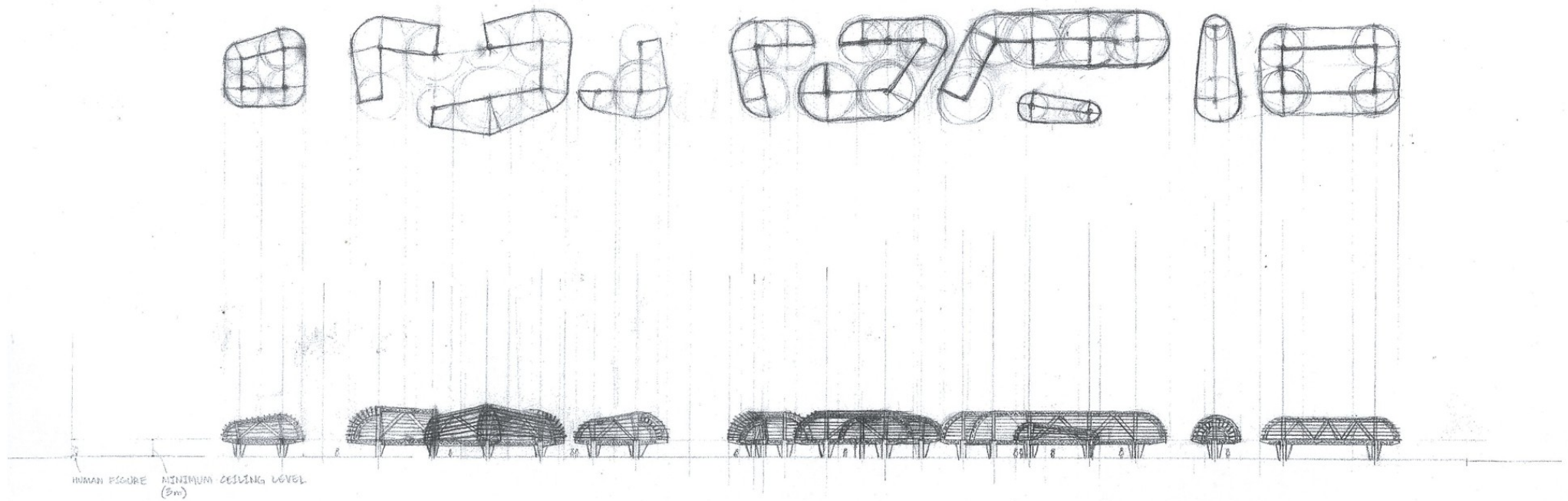


Plan view of preliminary masterplan design, showing where shadows (darker patches) land in evening sun.



Site plan. Not to scale in this reproduction.

PROJECT 1: TOURIST INFORMATION KIOSK

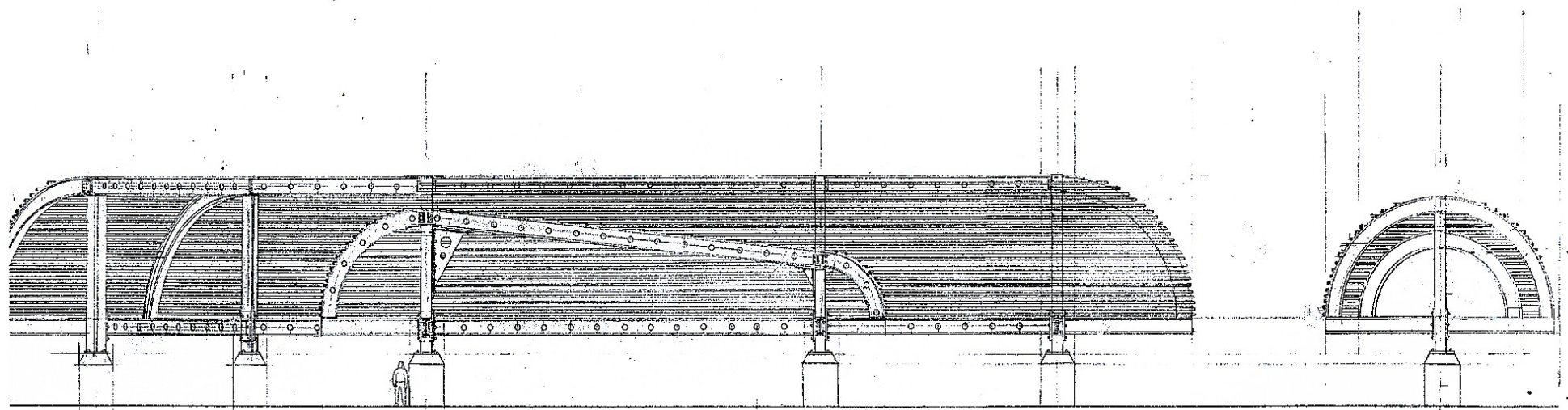


ELEVATION OF SITE

SCALE: 1:500

Masterplan design plan and elevation. Not to scale in this reproduction.

PROJECT 1: TOURIST INFORMTION KIOSK

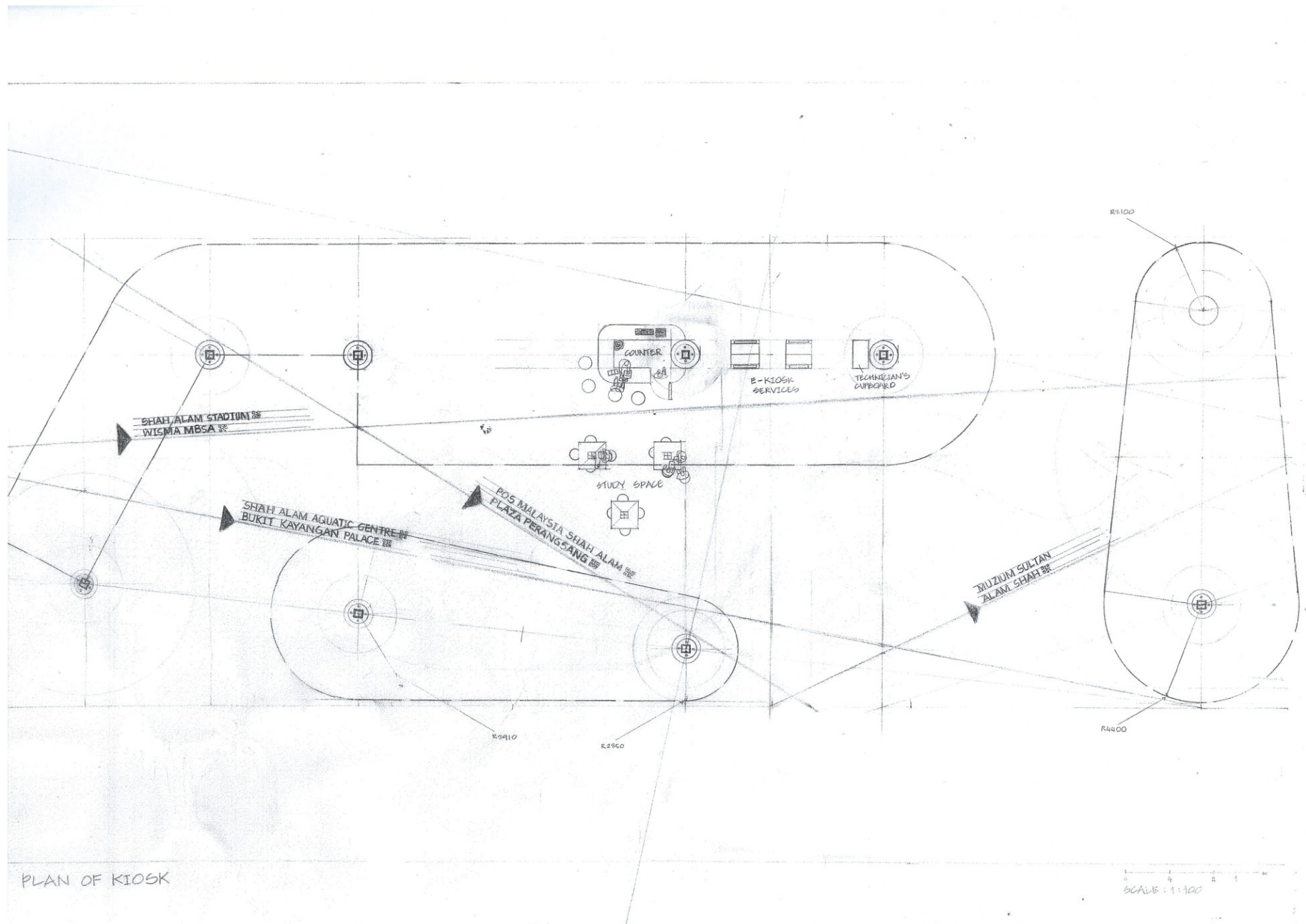


SECTION

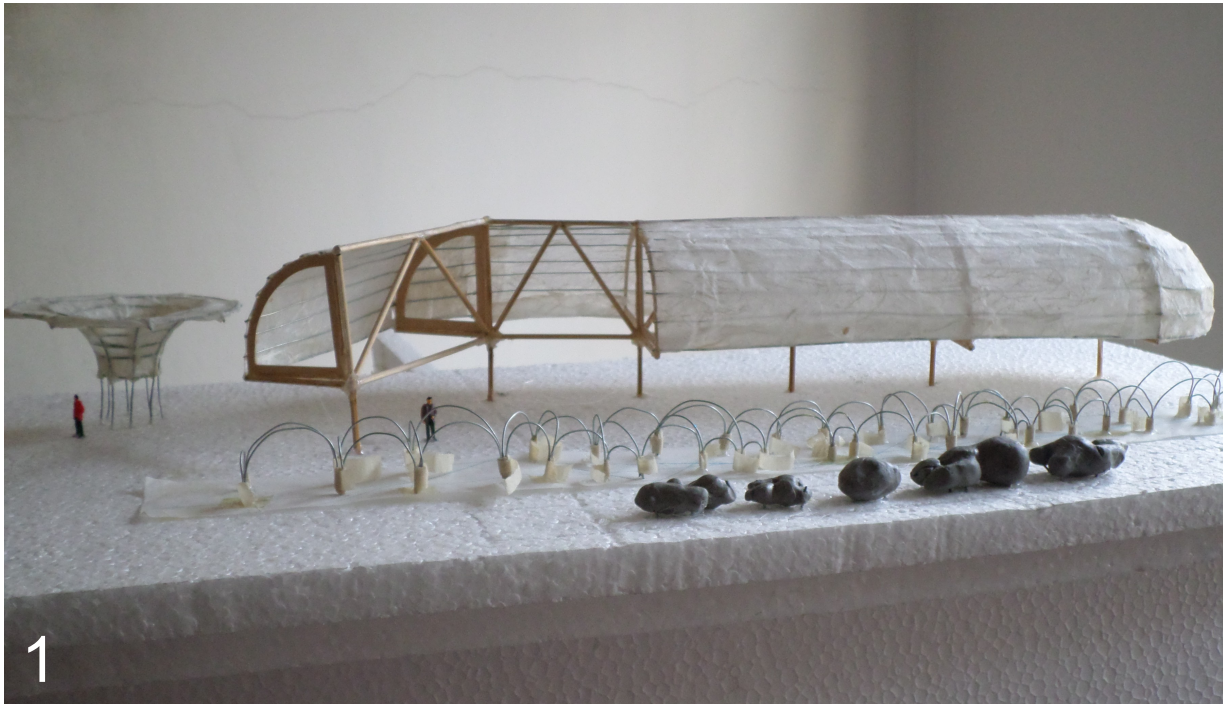
SCALE = 1:100

Masterplan design section, showing construction details. Not to scale in this reproduction.

PROJECT 1: TOURIST INFORMATION KIOSK



Tourism Selangor kiosk plan. The text beside the line with arrow are supposed to be engraved into the pavement. Not to scale reproduction.



1



2



3



4

1 and 2:
The sum of all mock-ups made after preliminary drawings are finished.

3 and 4:
The 'umbrella idea' mock-up. The kiosk will be located inside the shelter.

5 and 6:
Another take on the 'umbrella idea' shelter. Unfortunately did not pass beyond prototype.



5



6

One thing that I did not like about the 'umbrella' idea is that the central pillar obstructs the dome-like space inside, and the beams are excessively long. Still, I gambled by producing the finished drawings.

During our second crit of design, my lecturer, Mr. Makhtar seems tensed by what he saw, but he just gave approval and told me to do detailed space planning of the kiosk. Mr Tuan Syed said "it looks like a train station from 1900s, you know, Industrial Revolution building". I knew that! Of course, it looks like a train station!

However, during another tutorial 2 days later, I sat with Tuan Syed. I gave him the same drawings (because I did not do anything those 2 days). Tuan Syed said, "It still looks like a train station". Then he tell us about how Industrial Revolution buildings came out.

It came out because there is a huge steel production at that time, and they also wanted to take advantage of the burgeoning steel industry at that time to make buildings. They essentially wanted to demonstrate how powerful steel can be.

Joseph Paxton was one of them. He designed the Crystal Palace to demonstrate the fastness and prefabrication can be found in steel. He goes on to tensile designs (Frei Otto), Eero Saarinen (The Washington Airport), essentially, buildings came to be like that because of many factors that come into play.

At the end, he gave lots of ideas. So many to choose from, but ultimately I don't like all of them. I choose to doodle, that doodle came out softly. Most of my drawings before this felt forced. He said that I'm high. At that time, Siti Aiman (another one from Tuan Syed's group) was with Tuan Syed too. Tuan Syed's response to her is that by only removing doubt, you get happiness. It is the concept in Islamic happiness.

However, those idea he throw at me, I cannot use them in ways I've thought. I need to do more explorations. So I go again and take more pictures. (Continued in next page)

These pictures are ordered from earliest taken to latest taken.

The order follows how written texts flow.

The numbers on these photos will guide you on how the photos are ordered. Captions are placed in majority of photos.

There is a date and time stamp at the earliest taken photo, latest taken photo, including some photos between the earliest and latest, for reference.

This time, the entire kiosks along the Jalan Majlis and the space behind the Plaza Alam Sentral and the MRCB Tower, anything I've not explored fully.



1 Back at Plaza Alam Sentral. Looking west from front atrium.



2 Taking the same photo in horizontal just in case.



3 Front atrium, facing east. Many chairs. Why? Many food vendors?



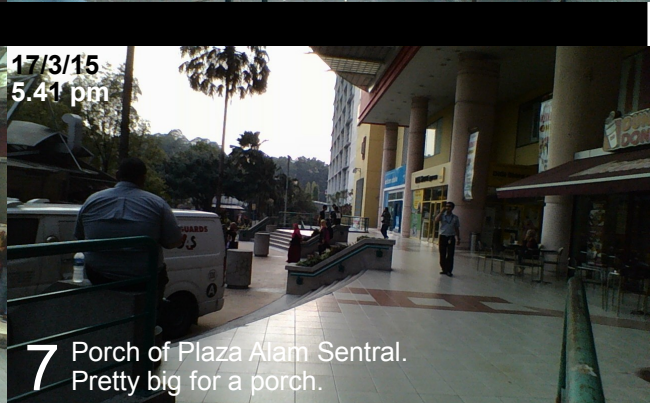
4 Taking the same scene three times just to get that perfect picture.



5 The stall in front of front atrium. Why do clutter and stalls never separate?



6 Another stall at left of photo #5. Lots of chair and tables, even in stalls. Do we love sitting?



7 Porch of Plaza Alam Sentral. Pretty big for a porch.

17/3/15
5.42 pm



8 What is this security van doing here? Here it is reversing.

Here is the stall from photo #6, but viewed from landscape barrier.



14



The space the previous planners give to pedestrians are small. How they could enjoy the scenery? They can only walk across.

16



9 Motorcycles parked beside stalls. Easy for them to do that, eh?



Continued from #9. Looks like others follow suit. Don't they afraid they will be sued?

10



11 Continued from #9. Some never left the kerb of the road.

Oddly, when I found a way to pass the barrier, I see nobody sitting! Are they afraid of something?



15



I wonder if others can keep view of each other with this kind of planning. It seems that every space is designed to be private.

17



12

Landscaping features becomes a barrier when I wanted to walk into the stalls.



13

Looking from this photo, it looks crowded, but it is not. Appearances can deceive.



17/3/15
5.46 pm

18 Careful, birds hanging out on the road.

Facing north from #3. Can you see where the entrance to Plaza Alam Sentral is?

17/3/15
5.47 pm



19

That clock tower from Plaza Alam Sentral, through Dataran Shah Alam.



22

The present condition of Jalan Majlis when you walk. You could get lost here, even in the Town Centre.



20

21 Grass proclaims autonomy of territory; benches as post.



Another view of clutter in page 9, #40. Another proof that stalls and clutter never separate.



23



25

Another stall in Jalan Majlis, not related to stall in page 9, #39. There are a lot of furnitures for a stall. They do not attempt to hide their stuff too. I wonder if this creates unpleasant first impression to visitors of Town Centre.



24

The lost pink apron in a big, big world. MBSA Auditorium still looms big.

Same as #24, but shot towards north. Darul Ehsan Tower can be seen.

26



17/3/15
5.52 pm

27

Wrong typology. Stalls are never isolated like this.



17/3/15
5.53 pm



28 Entrance to Plaza Perangsang seen from sidewalk shown at #49. It is three storeys high.



29 Insides of Syed, a mamak restaurant. What do people do when sitting? Talk? Maybe.



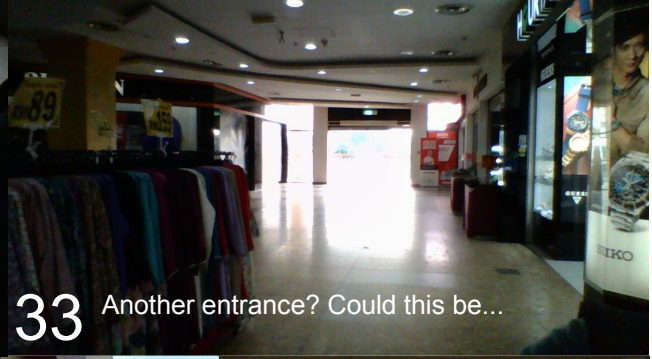
30 Outside of Syed. Alfresco is best for relaxed talks.



31 Page 11, #61, but farther. High columns, big bridge.



32 Into the stomach of mall, we find lots of shops still open at this time.



33 Another entrance? Could this be...



Aha! This is its back entrance, with MRCB Tower a stone's throw from Plaza Alam Sentral.



A building By Veritas Architects, under construction.



34



35



36



37 Well, not much is here. Sitting guy for reference.



38 Unsettling entrance. No advertisements?

17/3/15
6.11 pm



40 You did not know that below this slab is an underground parking? Go outside more often.



41



39 Empty courtyards are a good playground for meditation.



42

Beyond this courtyard is an abandoned construction site. The foundation has just been completed. It is now a matter of starting it.

MRCB Tower juxtaposes with Plaza Alam Sentral.



43 This entrance is less famous. However, people did use it.

After exploring the entire Jalan Majlis, I have found four things:

1. Malaysians sit often
2. Malaysians populate areas that had something to offer
3. Malaysians will not populate an area that has nothing to offer, no matter how well-designed it is.
4. Buses are oddly rare here. Town centre should have more buses.

I seemed to recall #4 often, but I did not remember what it is precisely. I looked through the archives of pictures. I think I have shot some rare RapidKL bus strolling through Dataran Shah Alam.

Turns out, yes I have.

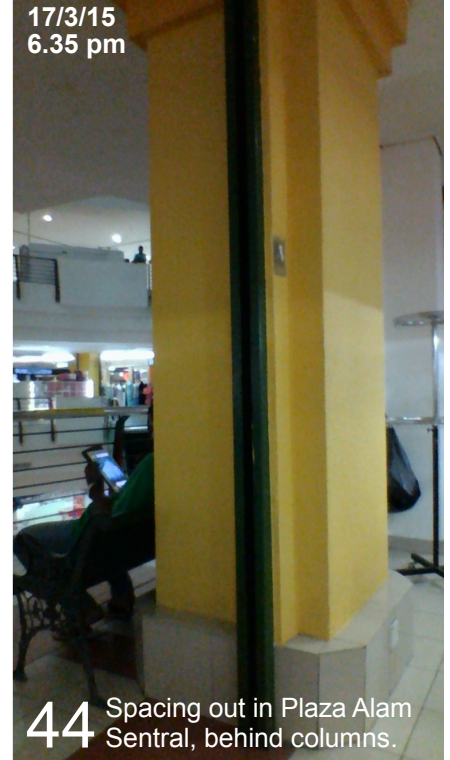
PROJECT 1: TOURIST INFORMATION KIOSK
70



▲ Page 12, Picture #70

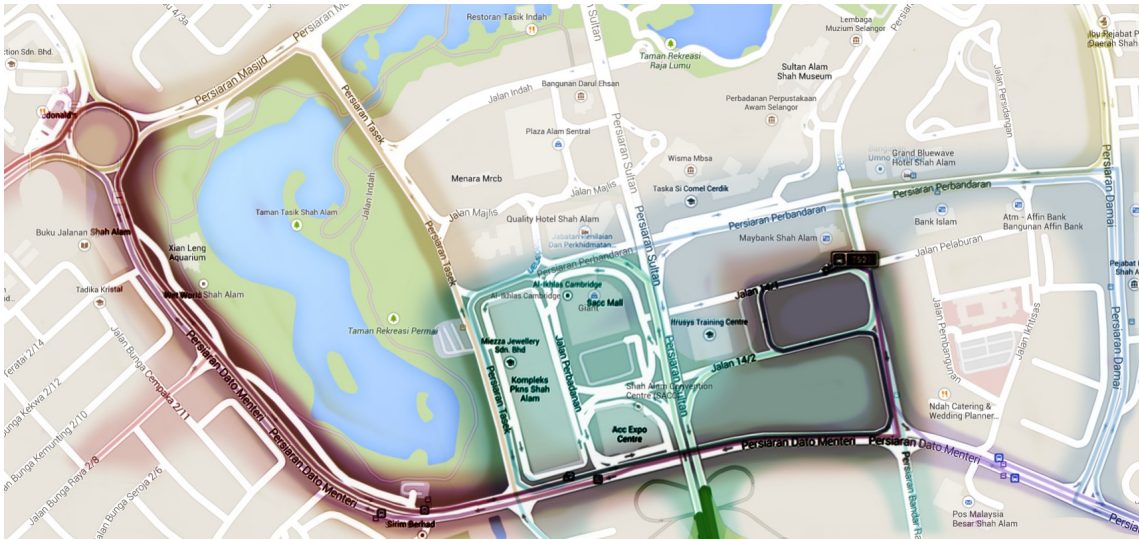
▲ Page 28

17/3/15
6.35 pm



44 Spacing out in Plaza Alam Sentral, behind columns.

This map below this text shows the extent of RapidKL's present coverage of routes T527, T528, T529,T601, T602, U62, U80, and U90, the routes which did stop at Shah Alam Town Centre.



It seems to me that RapidKL uses the back site of Maybank Shah Alam office as their main stop in Shah Alam Town Centre. A glance at these routes, compared with the situation of the place, tells us that is not a place that people will go to, nor it is the most strategic place to advertise that 'RapidKL now serves Shah Alam Town Centre!'

I expect the process of advertising to be easy, because RapidKL had a good branding design and a streamlined payment system, which makes it more attractive than ever to passengers. However, the initiators for advertising are not present, such as a strategically located base, an attention grabber, an omnimous presence that says 'RapidKL is still here'.

My design will attempt to address that by adding another main stop from the present location to Jalan Majlis. The existing stop will be preserved. By adding this stop to all these routes, hopefully it will increase trade around the area, thus making this a more attractive city to work and live in.

Now I have the proof to make a bus stop, but I still am suspicious. What can you use off from this proof?

I looked for available RapidKL bus routes, and turns out none of them go to Jalan Majlis. I think that the roads are too small for buses to go through. Sometimes a design advantage can be also a flaw. I need to save it later as a subset of Tourism Selangor kiosk (I am still not ready to give up on Tourism Selangor). The resulting text can be viewed at [right](#).

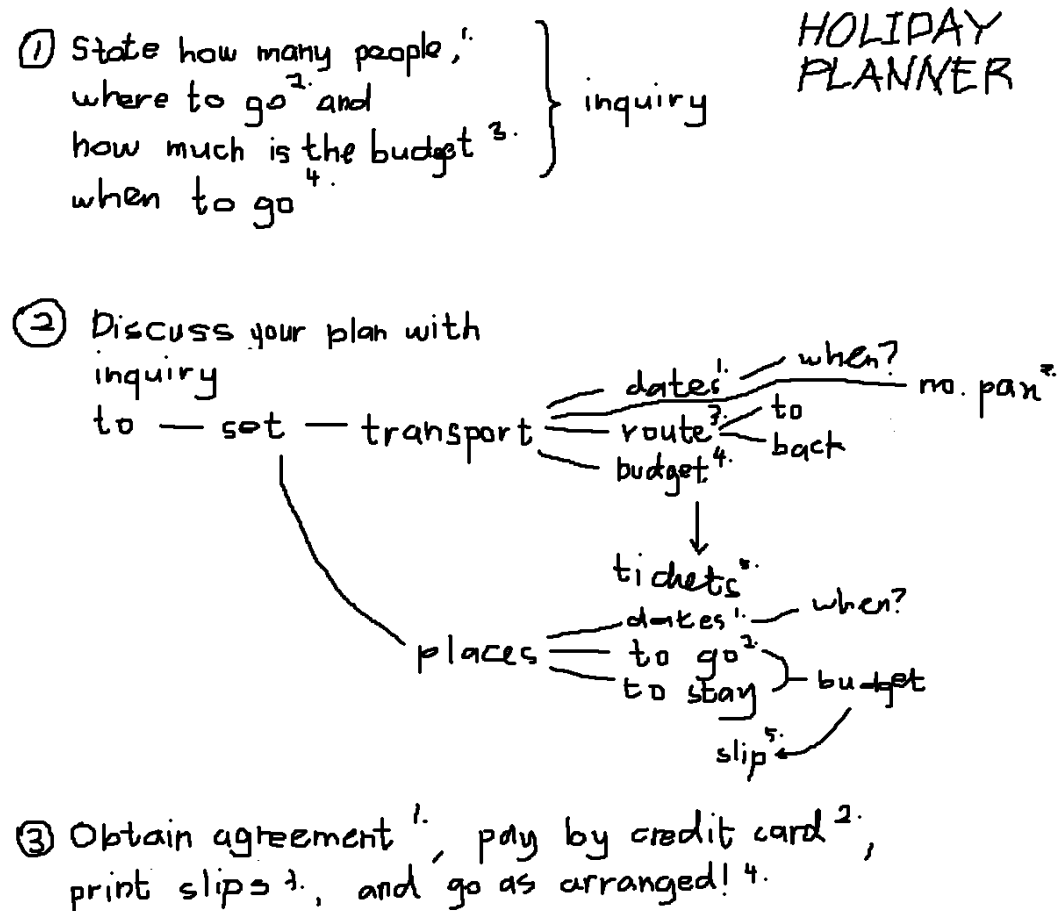
I then return to cybercafe, my mind still searching, and start listing the requirements for a Tourism Selangor kiosk. Then, I returned to my table, and felt that I still lost something. I said to myself "what the heck did I do before this?" and started unleashing everything I've got, from the beginning until the end, conquering 4 unused tables for 90% of the time, into a big exhibition of my stuff.

- Bismillah.
- to do on komputer
- I want to make a car-free holiday planner for Tourism Selangor in cooperation with public transport companies in Selangor. Awareness of public transit system will improve when it established.
- find transit map for whole Selangor (KTM, private bus companies) Klang valley (LRT, Monorail, KTM, RapidKL) divide the map into provinces of Selangor
 - furnitures
 - surplus seating around selangor map for relaxing after heated discussion
 - large map of Selangor transit map (a desk) complete with
 - LED lights and button switches to show which transit is each of them
 - KTM?
 - RapidKL?
 - LRT?
 - taxi?
 - extra holes siding the official routes, to be filled by private bus companies
 - places and accomodation (seek info about a place, find and book accomodations, print slips)
 - budgetary (plan budgetary, print budgetary)
 - tickets (select destinations, print tickets)
 - extra space after those extra holes, with movable seating for discussions with travel and tour companies
 - projectors
 - ads by Selangor Tourism
 - on places that have been marked in transit map
 - find attractive places
 - find places of accomodation
 - find public services in towns
 - services offered
 - inquiry (counter)
 - planning holidays (large desk shaped like Selangor transit map for ongoing discussions)
 - bookable accomodations (e-kiosk)
 - products
 - transit cards (counter)
 - transit tickets (e-kiosk)
 - maintenance of kiosk
 - clean (broom, mop, kain buruk, detergents)
 - electronic needs (solder, socket outlet, technician, assembly and operation book, electronic parts, keys to open e-kiosk)
 - electric needs (LED lights, button switches, screwdriver, spanner, wires, multimeter, solder, flux wire, ladder)

Then I reflect on it for the whole time. I slept, and before I knew it, I had to take most of them down. At the same time, I whittled away all branches that does not lead to anything. So I'm left with a collection of stuff, fewer but more coherent. At last, I'm able to streamline my story!

However, I still need to do a proper space planning and I still am not fond of the umbrella idea. So I produce an updated masterplan plan, because we've made the site model, so it is best to make it using the dimensions written, some more sketches, depicting most of the ideas that I'm going to do.

In the end, I decide to make a section, but this time, I change the composition of shape to be more organic. So I streamline the shape into 2 lines for section. So my stuff will be more blobby. I produced a test mock-up. I'm thinking of doing an entire model of it, but gave up after that. Refer page 62, #5, #6 for pictures.



The Tourism Selangor kiosk still have too many programs (refer page 69, small text). I still need to streamline it. Eventually, I thought, "This is bad. I need to just focus on one - what I wanted to do".

I decided to turn to transport, because one way you can fully explore Shah Alam is in buses. Having another Tourism Selangor kiosk will not help as Shah Alam is not historically grown, and did not have an epicenter like ports, mines, and paddy fields as economic basis. So I dumped Tourism Selangor and proceeded to research more about RapidKL and KTM.

Eventually, I dumped KTM and chose RapidKL, because RapidKL is prevalent in Shah Alam compared to KTM, and they can find KTM routes anyway when they depart at Padang Jawa.

With that, I begin investigating RapidKL fully to sink in the brand, and made two boards concerning what details I wanted to put in my kiosk, especially the RapidKL cards. They are like hidden assets, they must be given higher priority in advertising in my kiosk, along with routes and announcements. So I made that, and then proceeded to the design of the the kiosk itself, what precisely is in there?

rapidKL

A SUBSIDIARY OF PRASARANA SDN BHD

OPERATOR OF KLANG VALLEY'S



BUS



LRT



MONORAIL

INTEGRATED MASS TRANSIT SYSTEM

BRANDING CHARACTER



COLOUR SCHEME

RED

LIGHT TAN

DARK BLUE

BRANDING LOGO



DESIGN FEATURES:
GEOMETRIC
MINIMALIST
BACK TO BASICS

History

RapidKL is born during the 1997 Asian financial crisis.

After the LRT project in Klang Valley has finished, the amount of passengers are lower than expected.

It turns out the problem is much deeper than anticipated.

Profit were falling, passengers were decreasing, buses look and ran much worse. There was a deep mystery surrounding the entire industry.

They could not solve the mystery. One by one, they are consolidated, each bringing in more and more debt. After that, only one company controls the entire transport system in Klang Valley.

Entire bus, LRT, Monorail system in Klang Valley.

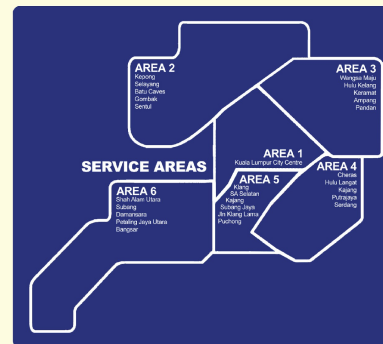
It turns out that the transport system needs integration, to act as one.

The mystery is solved.



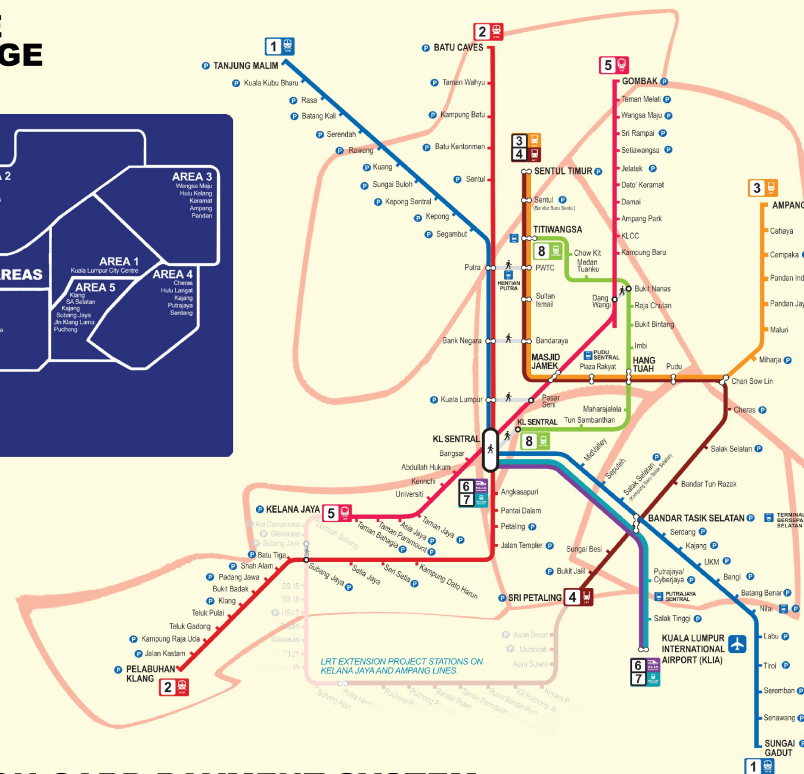
From there on, the company, Prasarana make steady steps towards recovery of the transport system, starting with the new branding. With the new branding, comes a new attitude and a new hope. The new attitude of Malaysian public transport companies, and the new hope of providing transport faster, better to the masses.

SERVICE COVERAGE



LEGEND

1	SEBERANG LINE
2	PORT KLANG LINE
3	AMPANG LINE
4	SRI PETALING LINE
5	KELANA JAYA LINE
6	KELA EXPRESS LINE
7	KUALA TRAMPAK LINE
8	KL MONORAIL LINE



DETAILS ON CARD PAYMENT SYSTEM

myrapid
STORED VALUE CARD WITH PURSE VALUE

PURCHASE

RM 10 CARD RM5 PURSE

RELOAD

BUS LRT MONORAIL

UNLIMITED AMOUNT

BASED ON TOUCH N' GO CONCEPT

rapidpass
MONTHLY STUDENTS' TRAVEL PASS

rapidpass pelajar

Almy Hamzah 880204-02-5239 LIITM

rapidpass pelajar

Juslin Timbela AP 56432 UTA

APPLY
DOWNLOAD APPLICATION FORM
SEND TO COUNTER

LOCAL STUDENTS

TYPE

BUS RM50 30 DAYS

INTEGRATED RM100 30 DAYS

FOREIGN STUDENTS

TYPE

BUS RM75 30 DAYS

INTEGRATED RM125 30 DAYS

rabbit
CONCESSION CARDS

rapidpass

rapidpass

APPLY
BRING REQUIRED DOCUMENTS
GO TO CONCESSION COUNTER AT PASAR SENI BUS HUB

CITIZENS ABOVE 60

VERIFICATION AT COUNTER REQUIRES MYKAD

50% DISCOUNT

BUS LRT MONORAIL

FARES

DISABLED PERSONS

VERIFICATION AT COUNTER REQUIRES MYKAD (PMYK) CARD

50% DISCOUNT

BUS LRT MONORAIL

FARES

USING MYRAPID CARD

1

Press "Buy Card" Button

2

Insert Money

3

Take Card

1

Press "Reload" Button

2

Insert Money

3

Touch Card

1

Use Myrapid on Touch 'n Go card to touch the screen

2

Use Myrapid on Touch 'n Go card to touch the screen

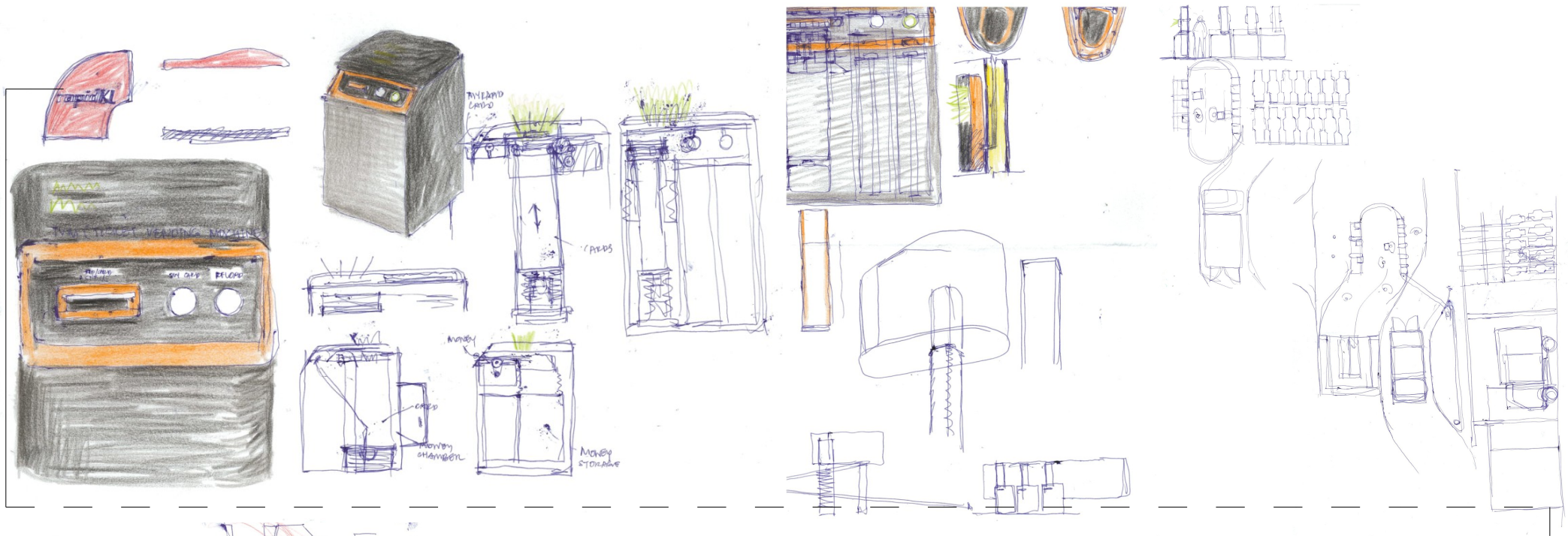
1

Use Myrapid on Touch 'n Go card to touch the screen

2

Use Myrapid on Touch 'n Go card to touch the screen

STUDENTS UNDER 17
VERIFICATION AT COUNTER REQUIRES MYKAD
50% DISCOUNT
FARES



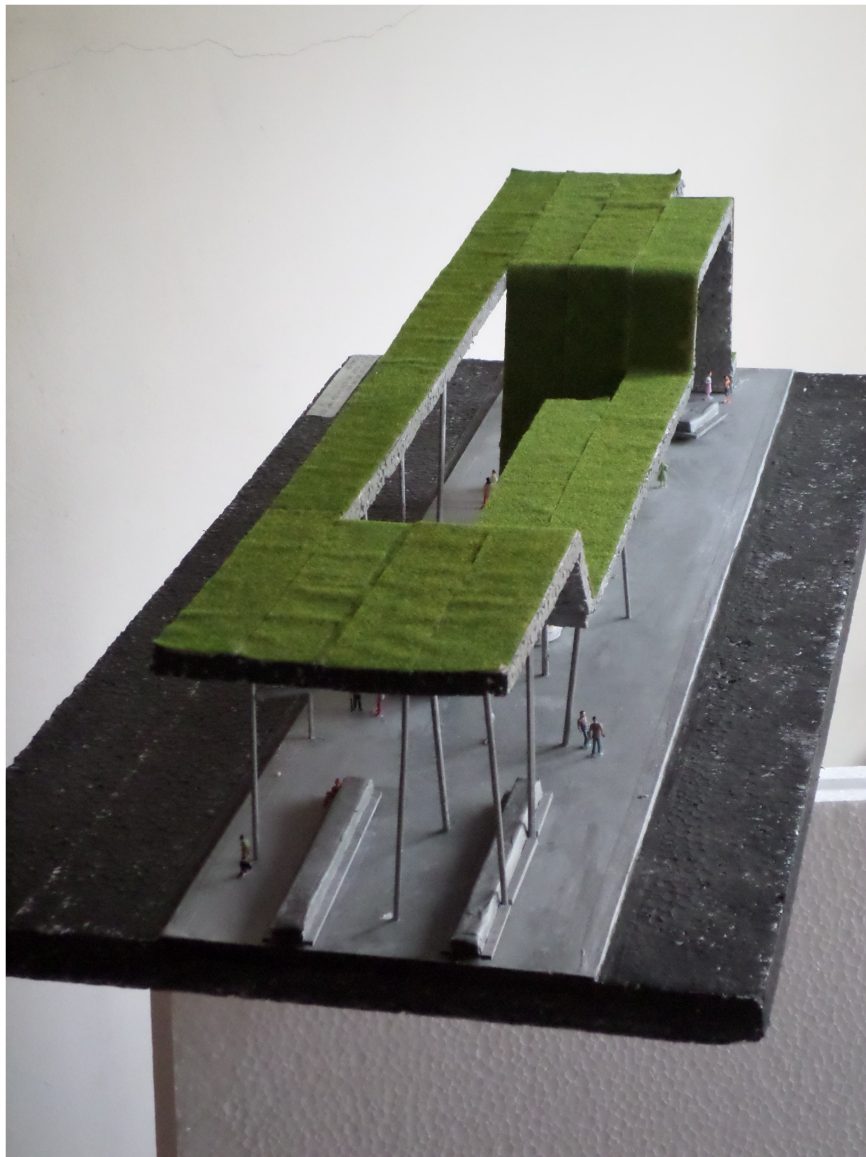
However, I still did not solve the problem of the masterplan design. So one day, I brought the updated masterplan plan to the cybercafe, redo the walk paths, included the seats in the plan, and do some more mockups of masterplan designs. Eventually, I came upon an idea of interlocking ribbons. However, it feels hard to do and hard to draw it, so I straighten the ribbons and be happy on this one.

I immediately set myself straight to work on the mockup using a thin modelling board, and masking tape. It came out better than what I had expected and I painted it green. I immediately made a model of a part of the masterplan and the kiosk itself.



I wanted grass on roof, 100% concrete on floor and a concrete structure, and tack-it for my boards during my supply shop rush. I make aware of those during the making of the model. At present, I still did not have the design of the kiosk, so I made the design to feel similar to a usual UK signal building. All of us presented the models on Thursday.



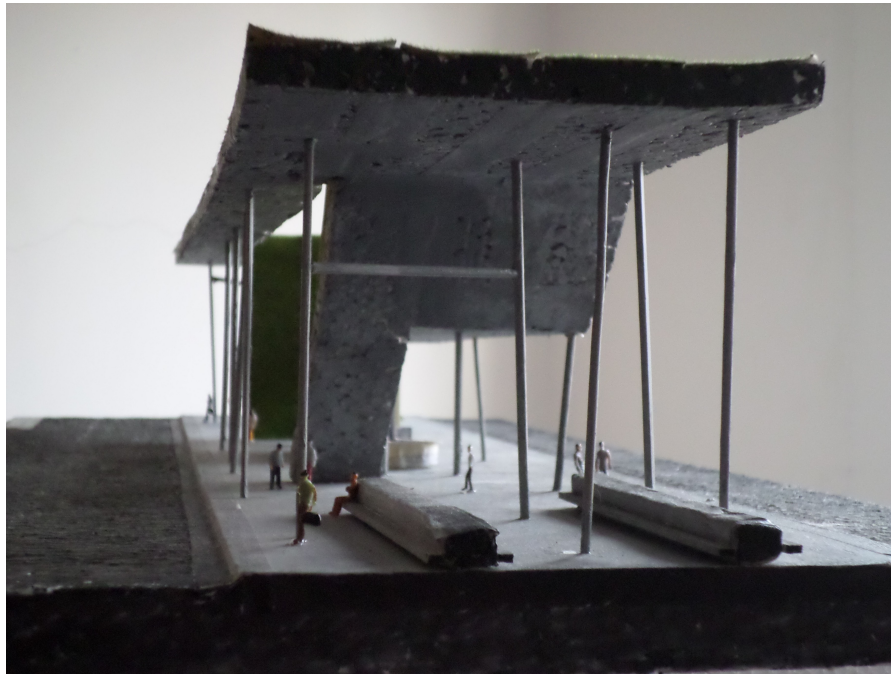


PROJECT 1: TOURIST INFORMATION KIOSK
76





PROJECT 1: TOURIST INFORMATION KIOSK



PROJECT 1: TOURIST INFORMTION KIOSK

I immediately set out to update again the masterplan plan, repair the masterplan mockup, and scan it to Sketchup. At Sketchup, I immediately made the 3d drawing and finished it shortly. At first, I did not know how I can transfer the drawings to the InDesign, but as I toyed around with it a bit, I solved the problem. The process went smoothly. I finished 5 boards, 4 about the masterplan design, and 1 board for the kiosk. I went out with my car, then as I wanted to get some money, I am too tired. I slept.

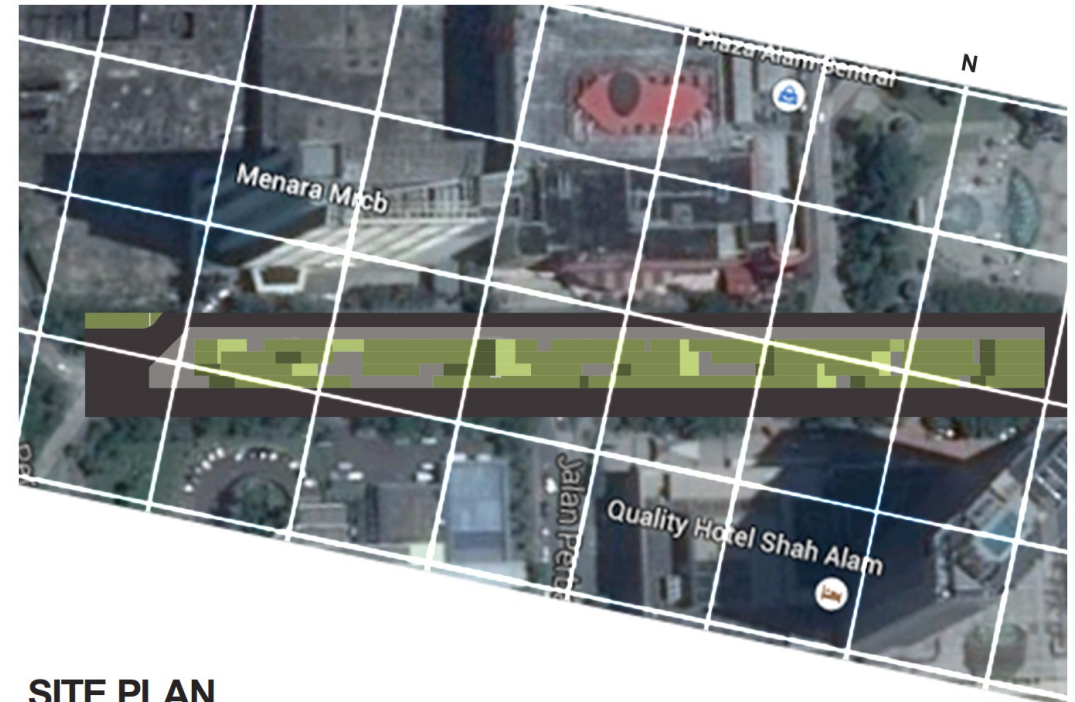
I woke up. It's morning. I saw many people. So I went out of university, to the printing centre to print boards in A1s. There, I print. It was slow. I immediately set out to go breakfast while they are printing. When I finished and went into the printing centre, I saw a few of my studiomates waiting. After I've got my boards, I said 'good luck' and proceeded to the gallery to pasting boards, placing models and mockups, and generally be done with it. After that, I just enjoy other people's work in the gallery as the lecturers marks, commented, and generally having fun. We pin down tomorrow morning. After that, there is a grace period before going to Lumut, Perak that Thursday.

PROJECT 1: TOURIST INFORMATION KIOSK

80

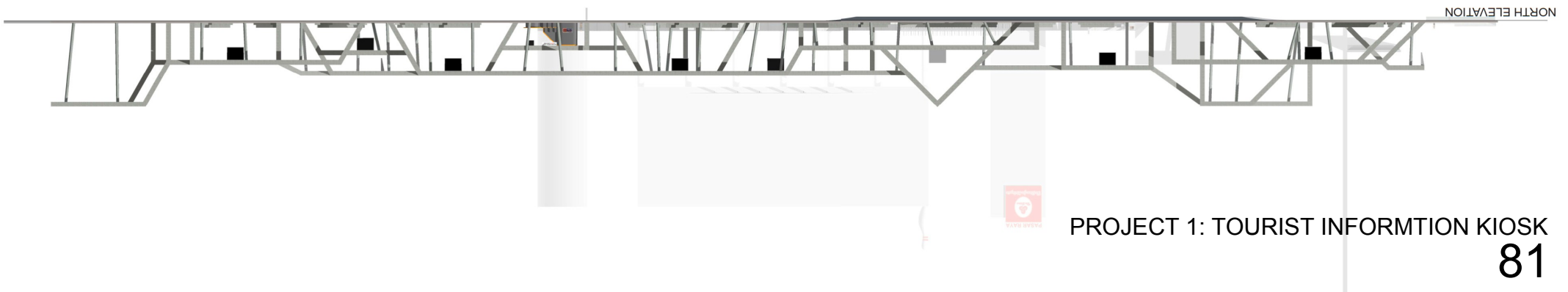
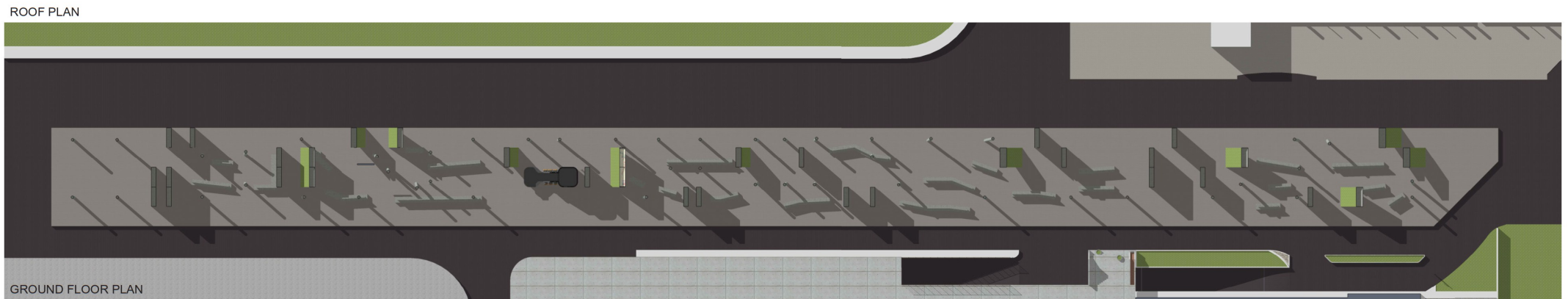
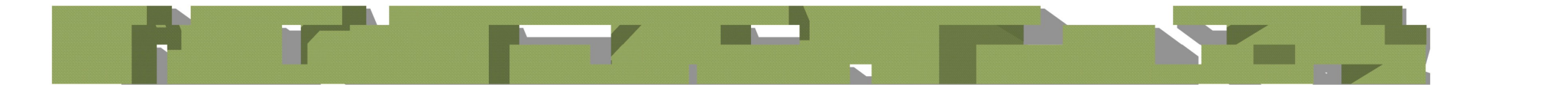
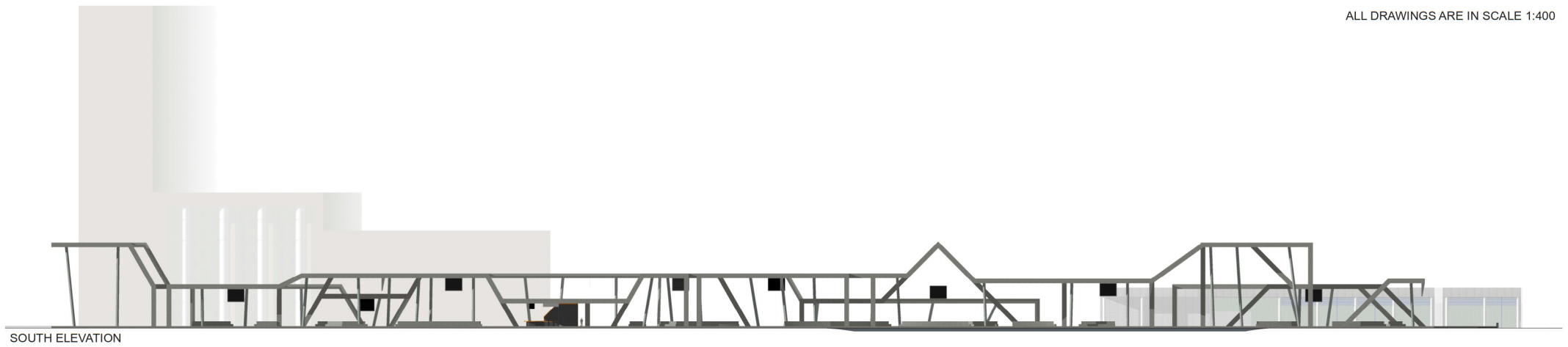


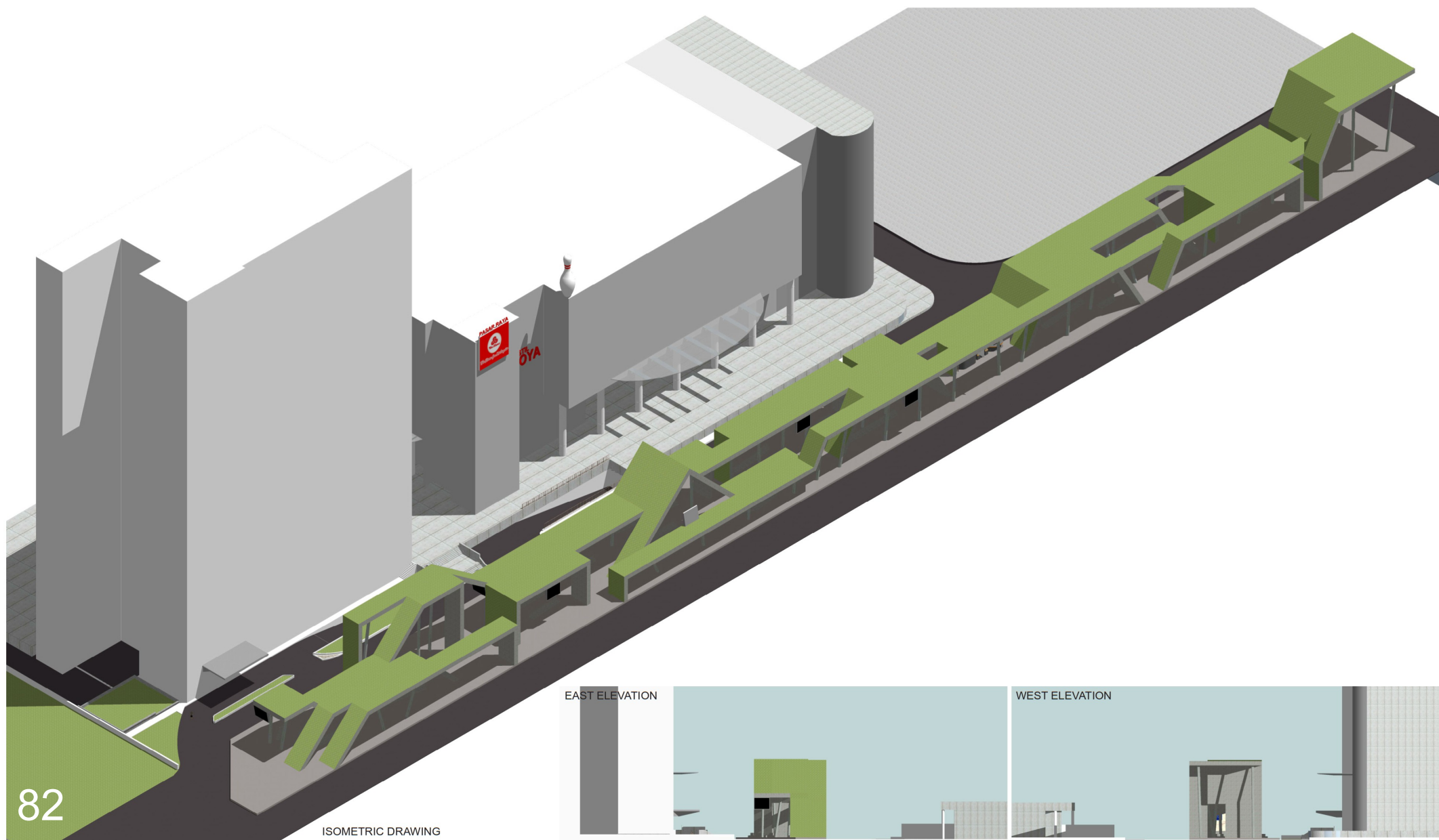
PROBABLY
THE BIGGEST
BUS STOP IN
SHAH ALAM
SERVED BY
RAPIDKL



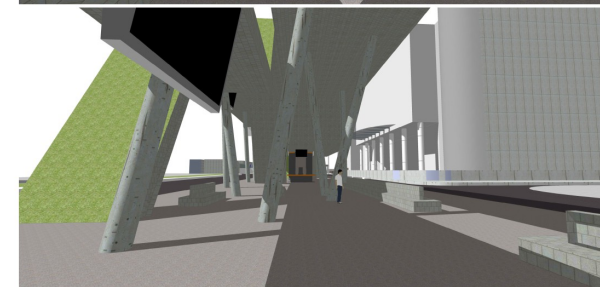
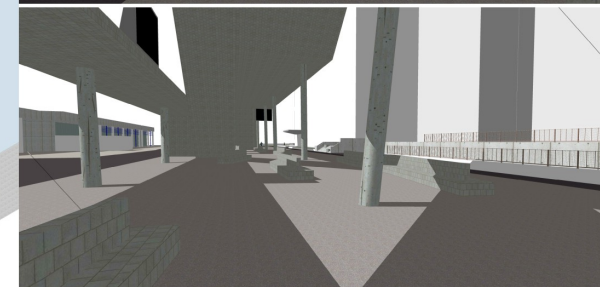
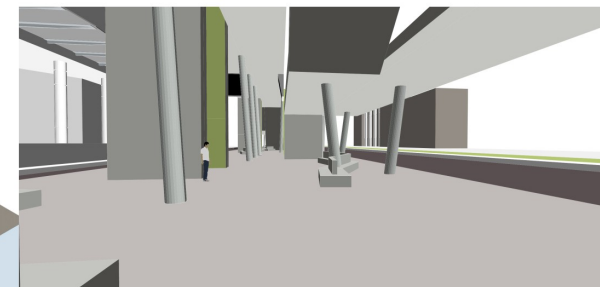
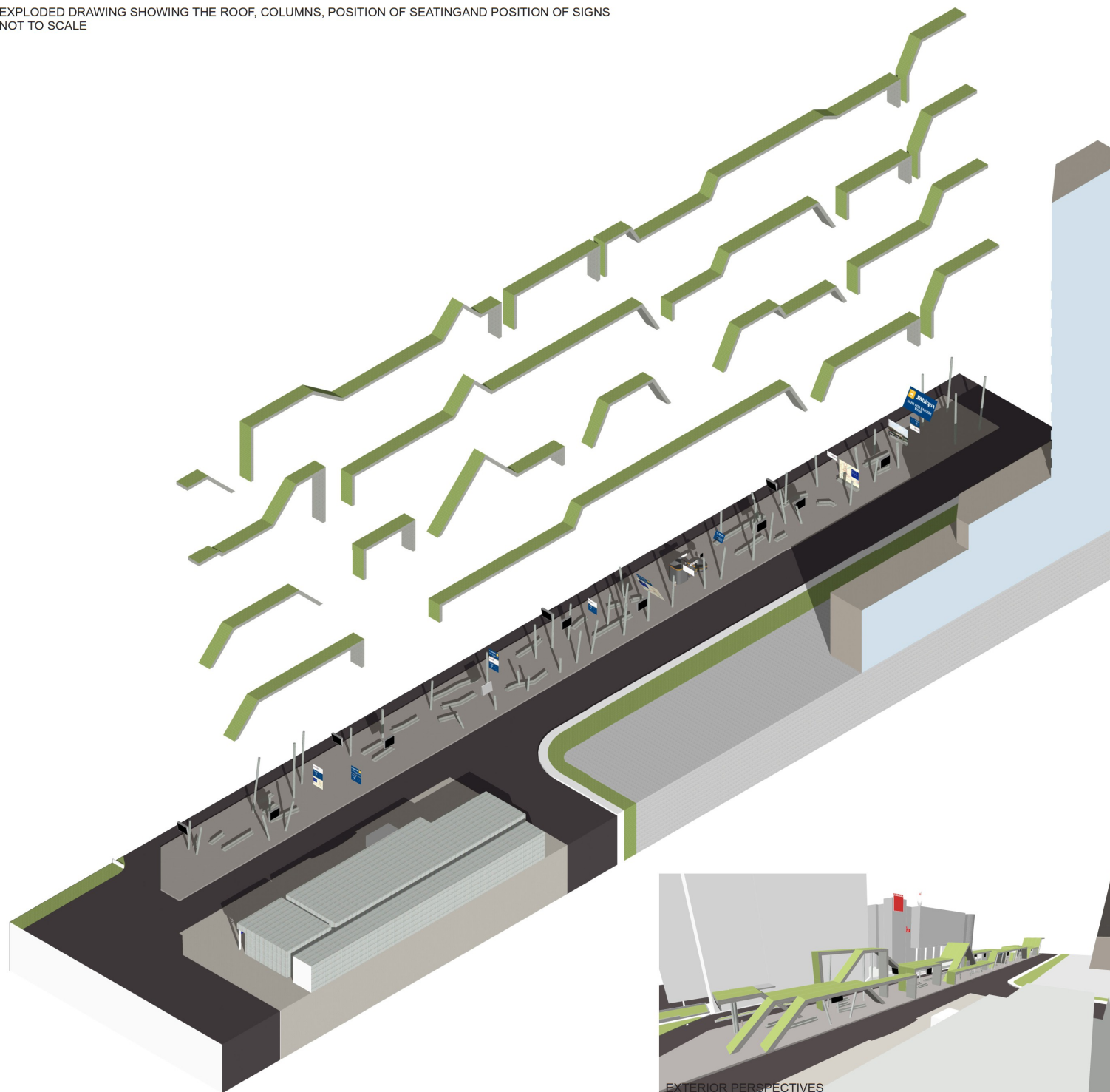
SITE PLAN

APPROX. SCALE: 1 : 500

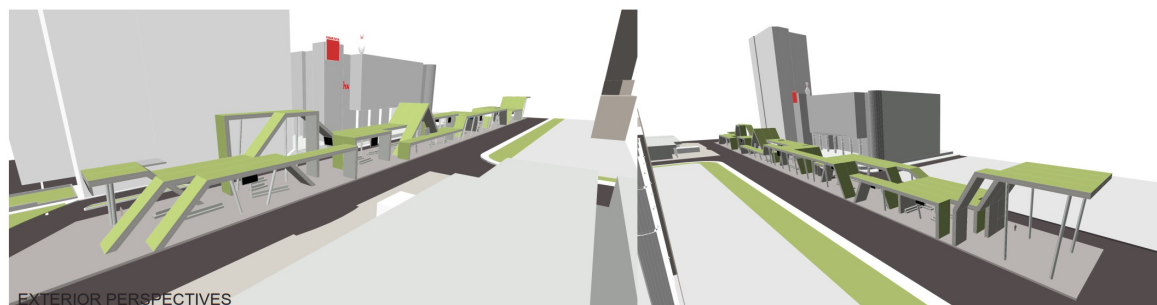




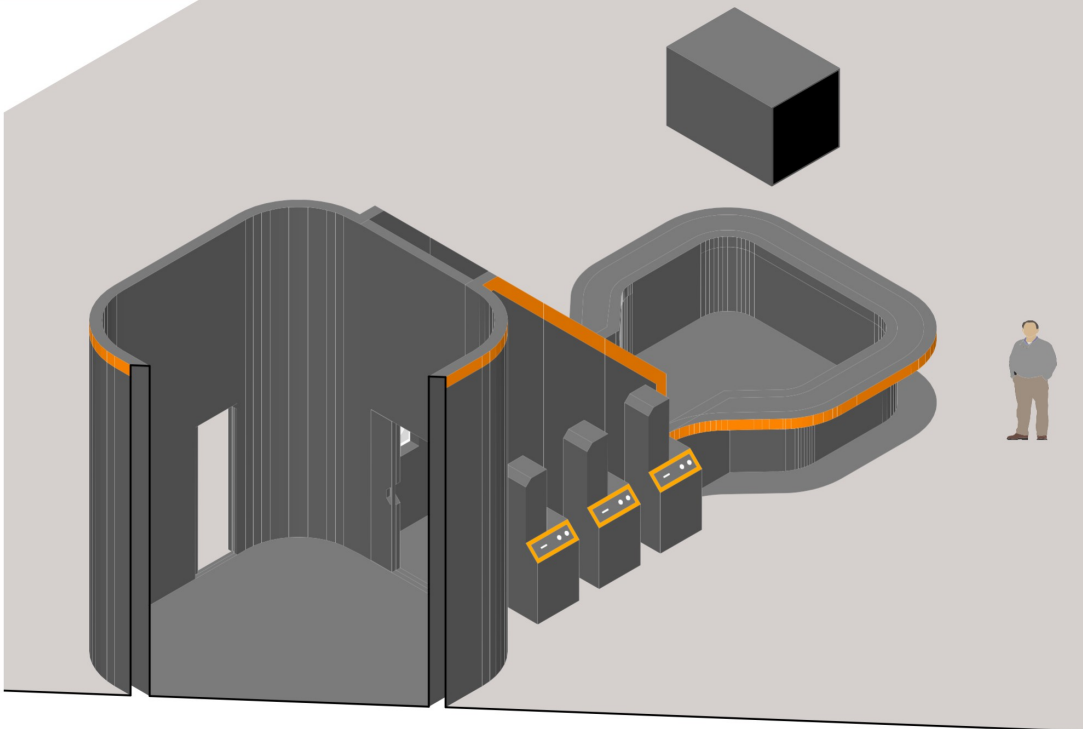
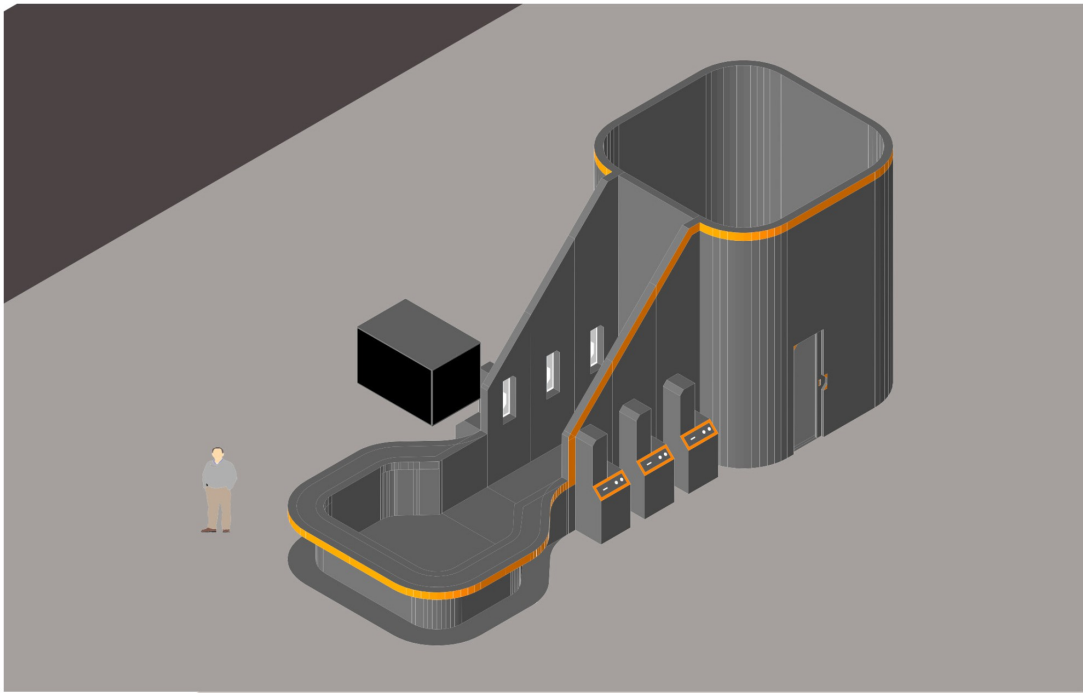
EXPLODED DRAWING SHOWING THE ROOF, COLUMNS, POSITION OF SEATING AND POSITION OF SIGNS
NOT TO SCALE



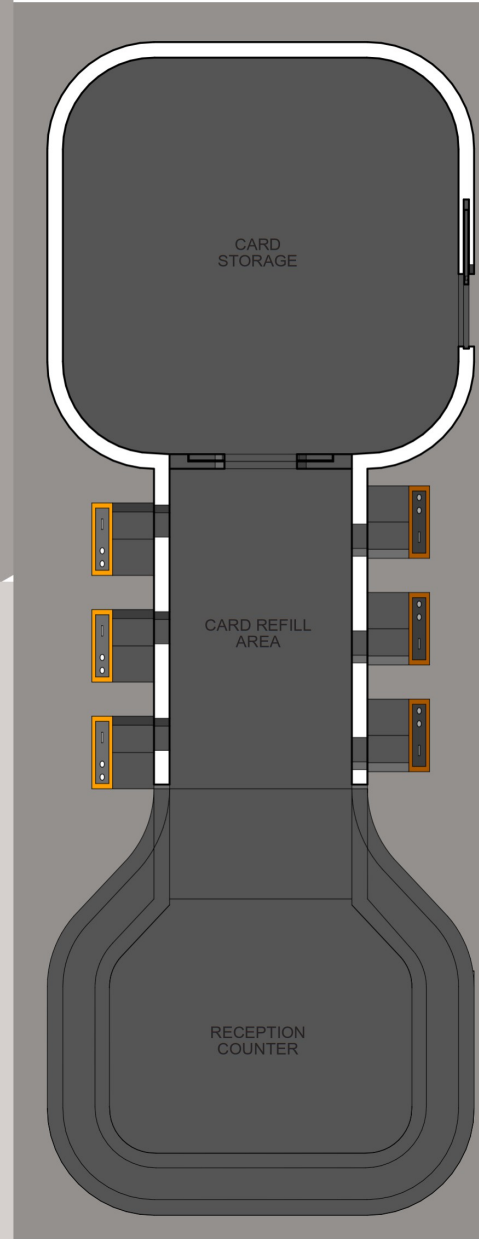
INTERIOR PERSPECTIVES



EXTERIOR PERSPECTIVES



ISOMETRIC DRAWINGS
NOT TO SCALE



PLAN OF RAPIDKL INQUIRY KIOSK
SCALE : 1 : 20

rapidKL

INQUIRY KIOSK

- JOURNEY & TIMETABLES
- RAPIDKL CARDS
- INFORMATION ABOUT RAPIDKL
- MISCELLANEOUS INQUIRY

RELOAD & REFILL YOUR MYRAPID CARD HERE

How to Purchase Card

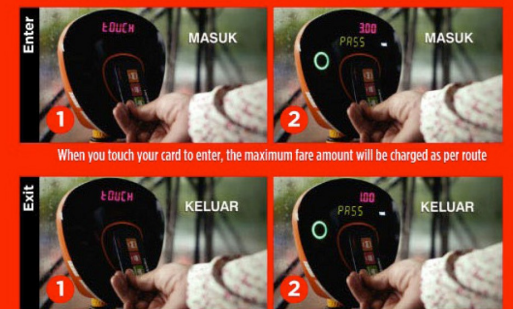


How to Reload



Buy & Reload On Bus
Sooo... Easy!

How to use the NEW BUS TICKETING SYSTEM



When you touch your card to enter, the maximum fare amount will be charged as per route

When you touch your card to exit, exact fare will be charged, and your balance is returned



Sooo... Easy!

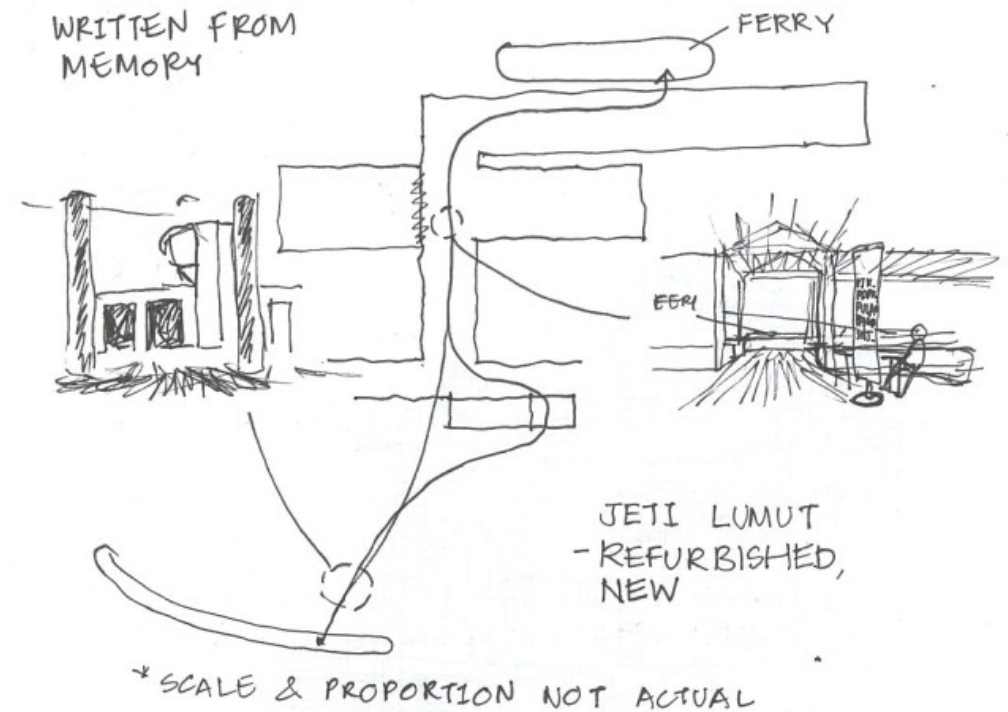
PROJECT 2

TOURIST INFORMATION CENTRE PANGKOR TOURISM CENTRE

Today, we will go to Lumut and Pangkor Island in Perak.
We went on two buses.
We have in total about 60 to 70 people.
Among the lecturers, only one followed.
The studio master, with his family, on a holiday.
Oh don't worry, we are on a holiday too.

I brought my own clothes, my wallet,
my handphone with a charger, my bathing needs,
my home-made and brought tools,
for this mission.

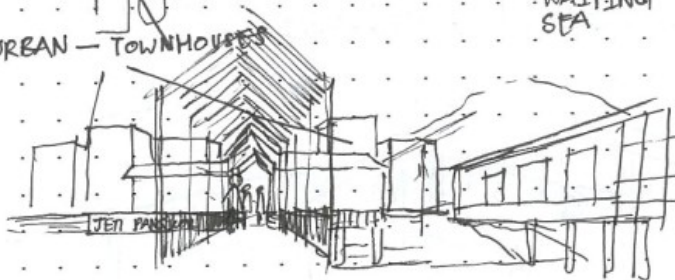
I may be on a holiday,
but the work is just starting,
and as we started from a blank slate,
I wonder how much we are able
to study the site before
what little time we have left;
a day in Lumut with other days in Pangkor;
what we have for our holiday,
spent on on-site
goes out forever
wasting time for nothing in return.



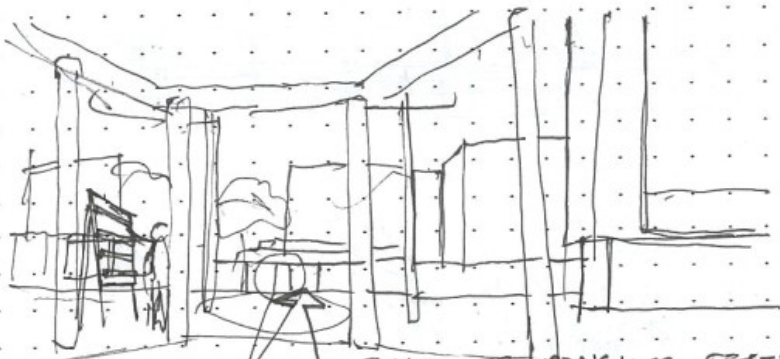


WAITING SEATS. FACING THE SEA

URBAN - TOWNHOUSES



JUST COMING FROM FERRY.



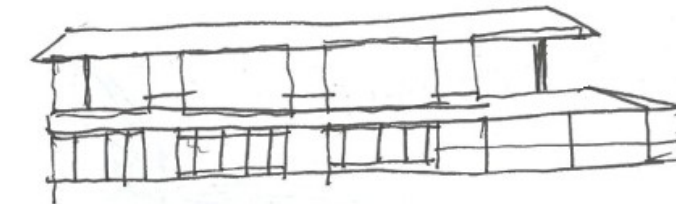
FOYER OF PANGKOR GETTY.
CHARTERED VANS?



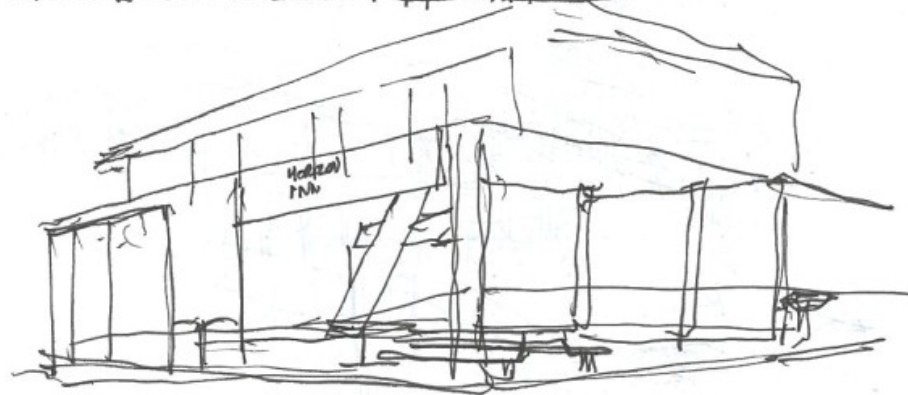
PROJECT 2: TOURIST INFORMATION CENTRE

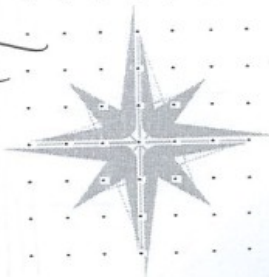
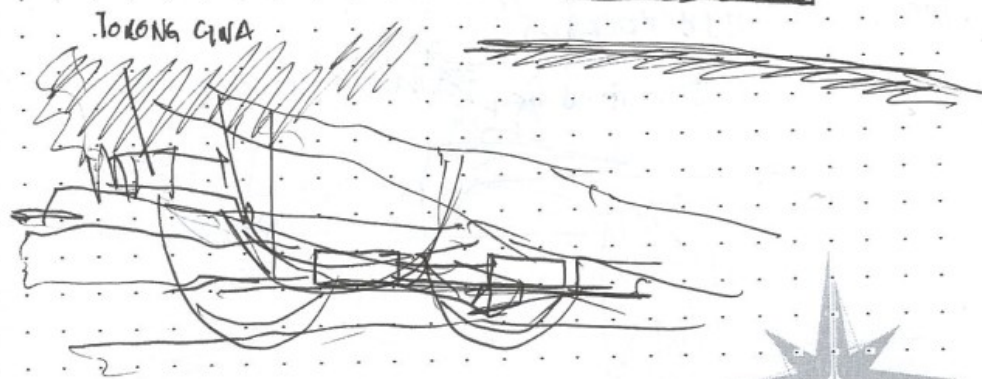
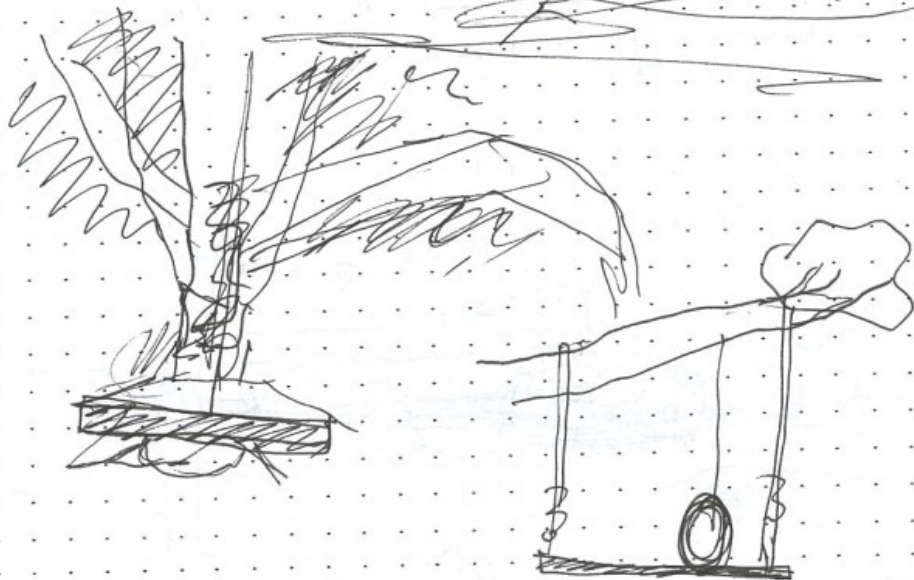
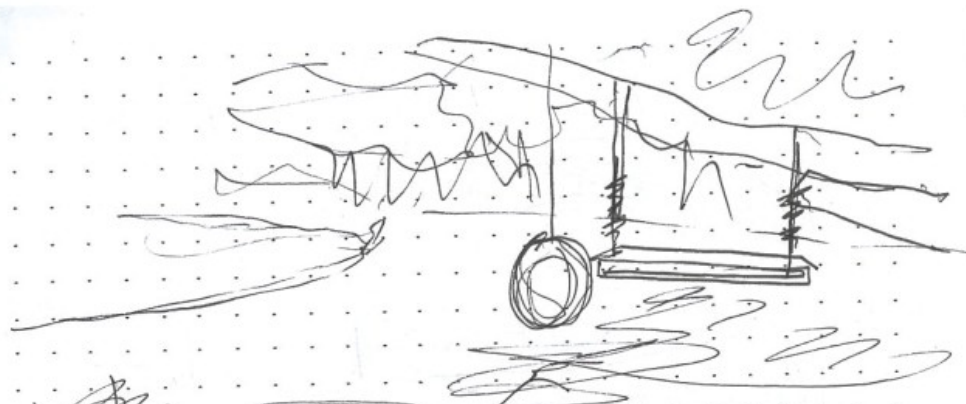
86

HORIZON INN

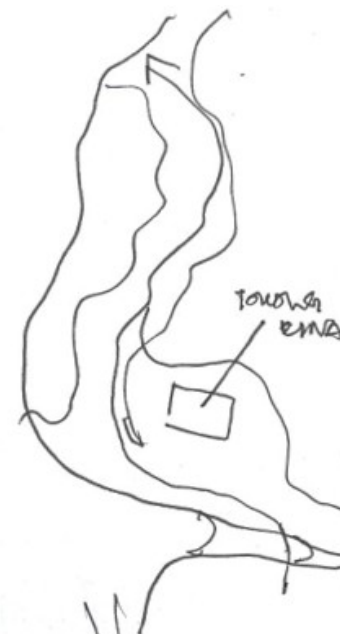


SECTION
SKETCH

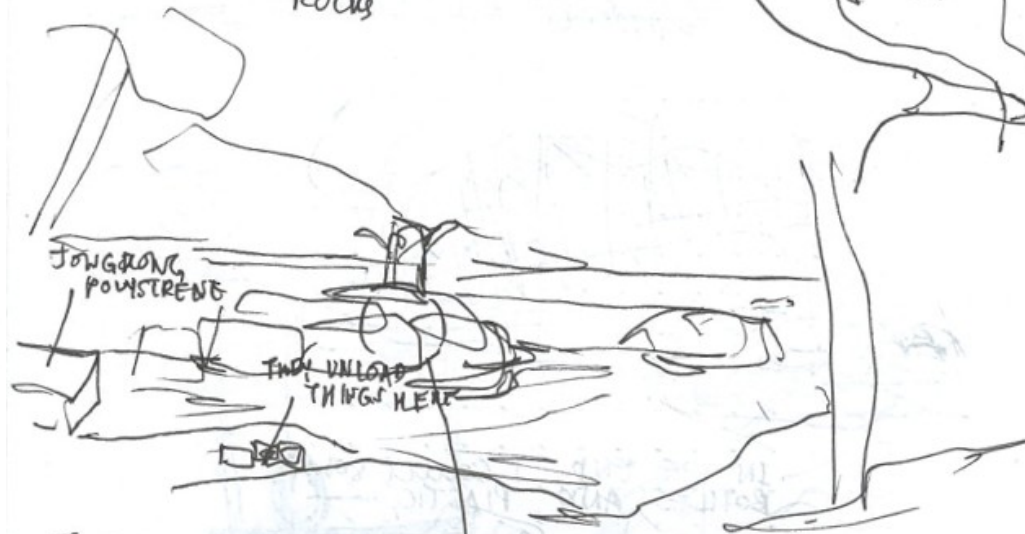




TREKKING TO THE PLACE WITH ROCKS



TOWNSHIP

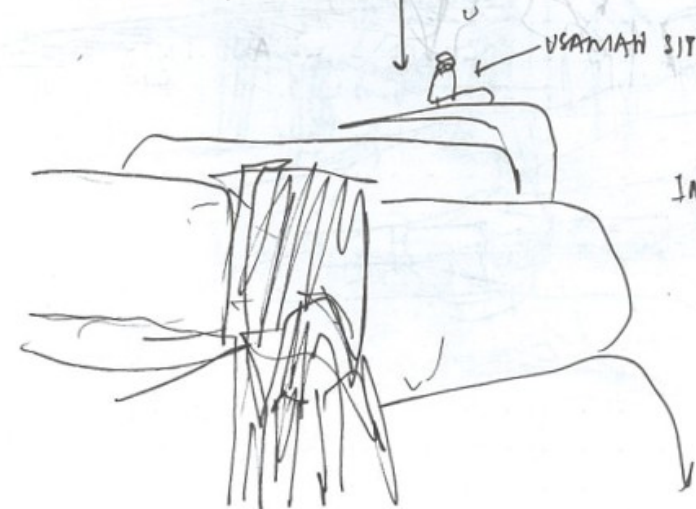


TONGKONG
POWSTRENT

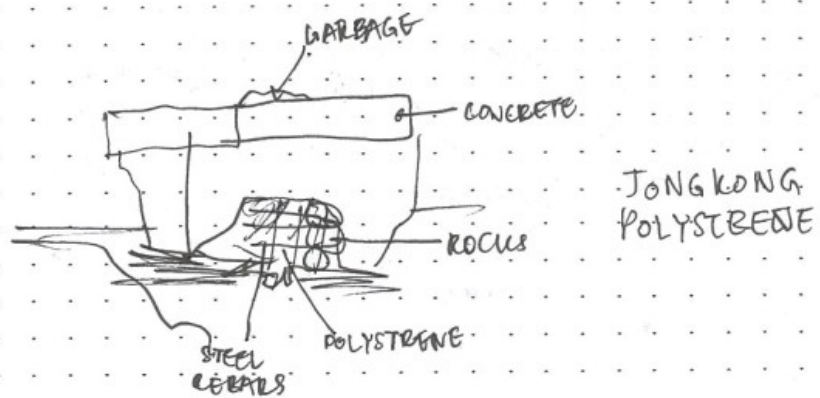
TWO UNLOAD
THINGS HERE

THE PLACE WITH ROCKS

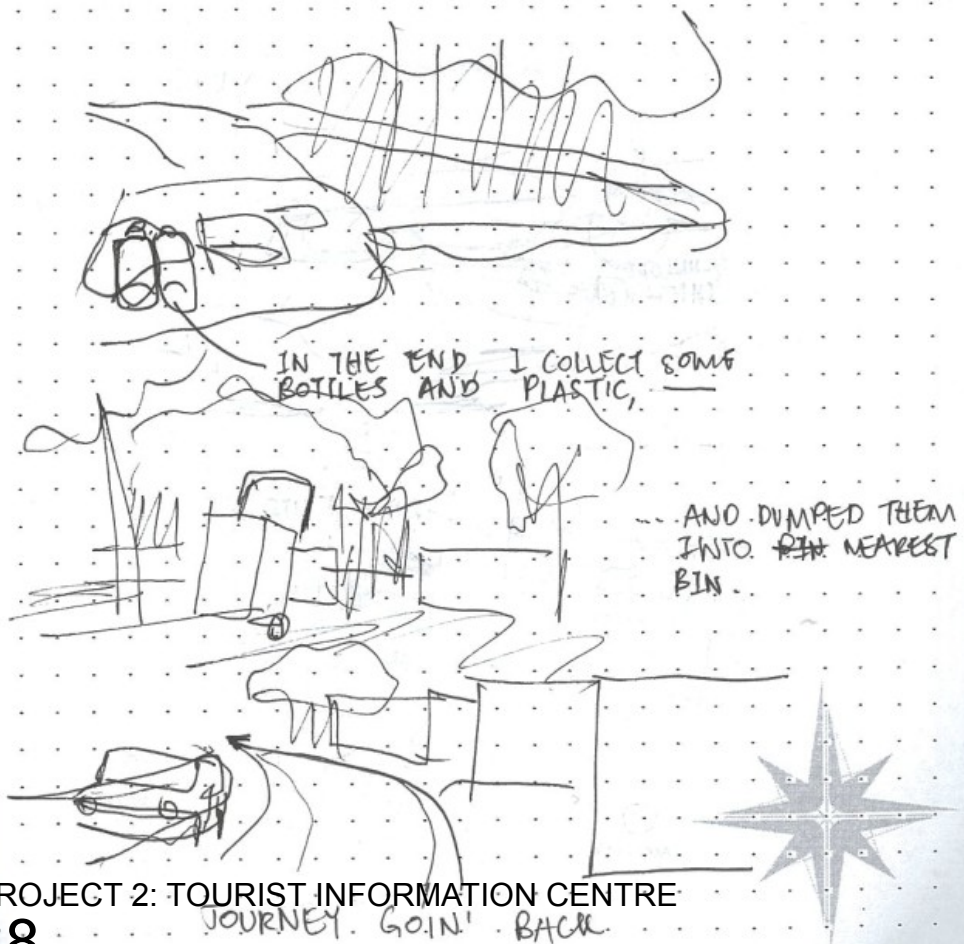
USAMAH SITS STOP HERE



IMPRESSION OF
ROCKS

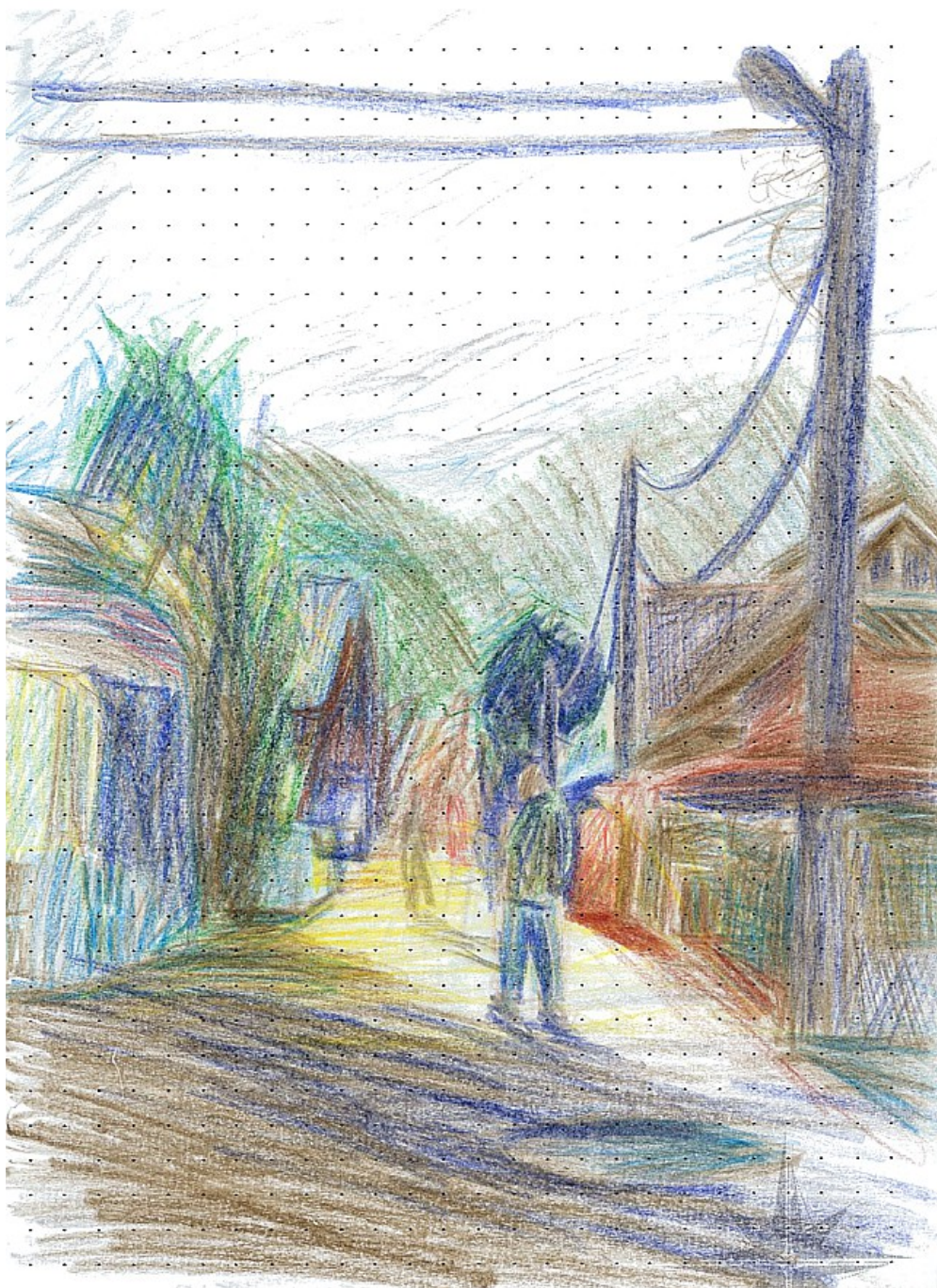


TONGKONG
POLYSTYRENE



PROJECT 2: TOURIST INFORMATION CENTRE





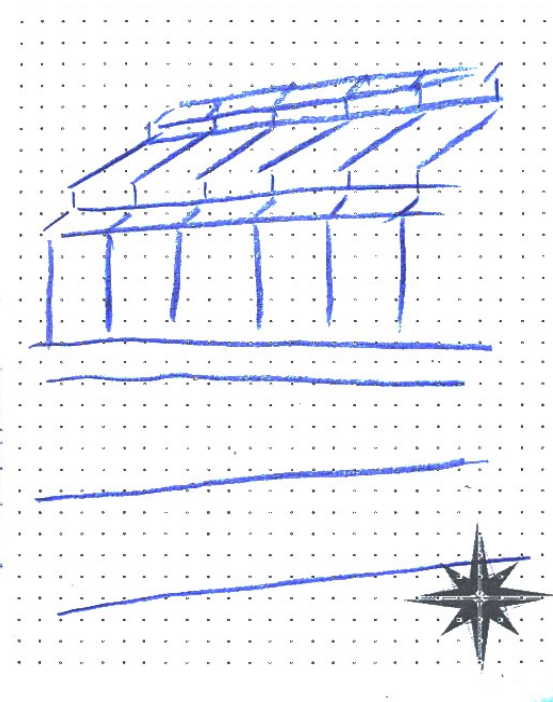
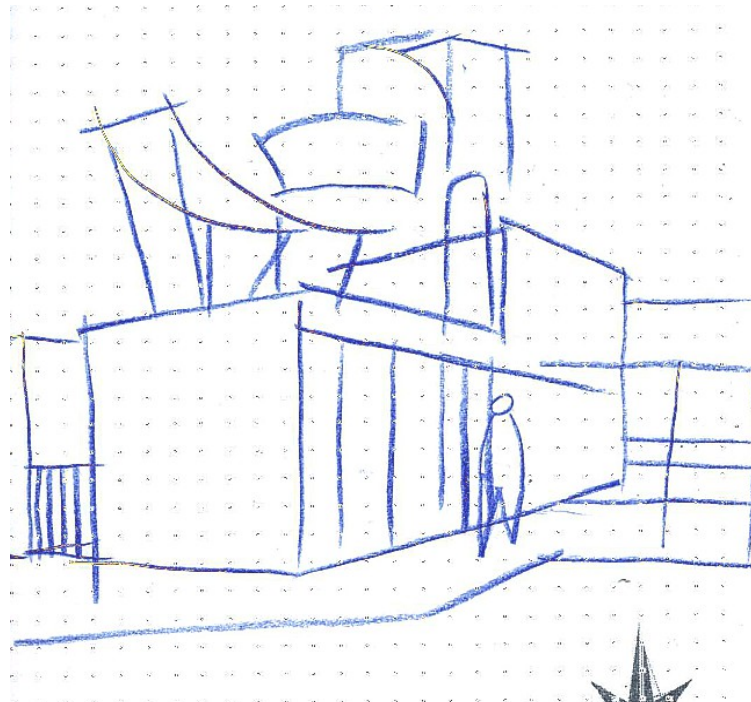
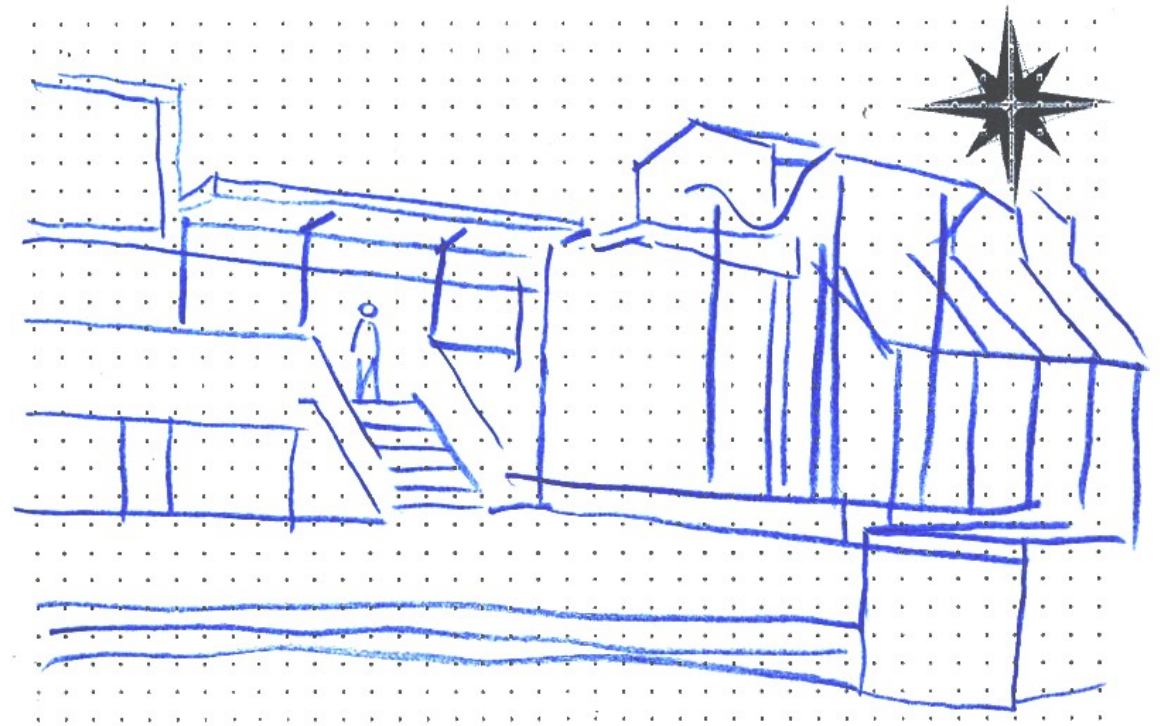
SKETCH OF A STREET BESIDE HORIZON INN.
AT 7-8 A.M., SATURDAY.



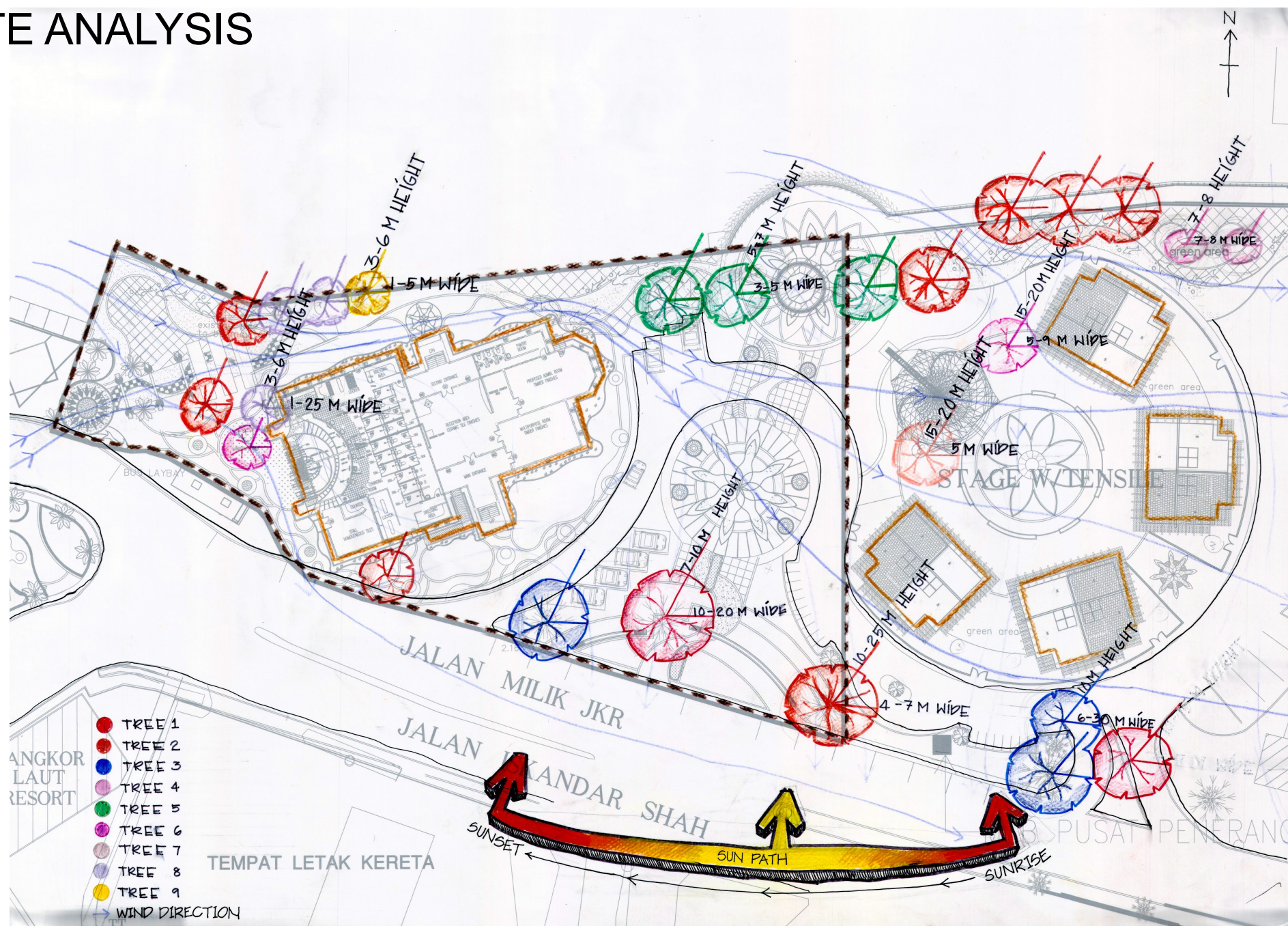
SKETCH OF A CLOSED COCONUT STALL NEAR PROJECT 2
HORIZON INN DURING MIDDAY, SATURDAY

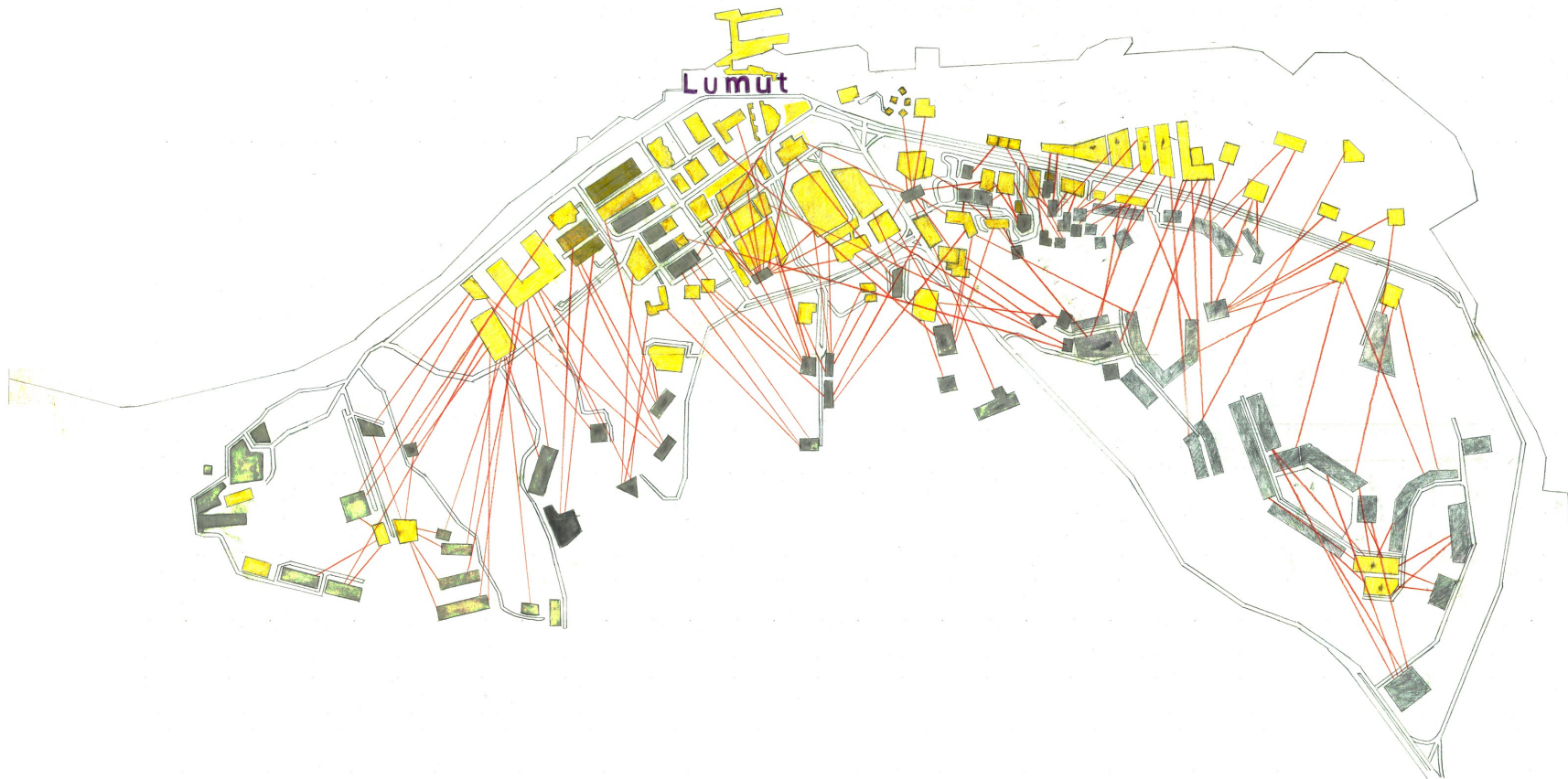
Me, Usamah, and Faruq together
share a room.
We never quite explored Pangkor much,
but some of us do,
circling around Pangkor with rented motorcycles,
visiting this and that.
If I so wanted to choose my own way,
I will explore Pangkor all day long,
but I am not sure
that my studio mates will entertain the idea,
because they will fear for my safety.

As for the site,
The first choice will be
the plaza to the left of jetty.
The second choice will be
the tourist centre to the right of jetty.
The second was chosen
because it had the amount of area we want,
about an acre (40 m²).
The first, we are supposed to make it
a case study,
However, we never did
because we did not have time
to visit the former.
We had to study everything we can
about the latter that Friday,
from 2 pm until 3 pm,
after deciding the site
from 8 am until Friday prayer starts.
That was a short, short time.



SITE ANALYSIS





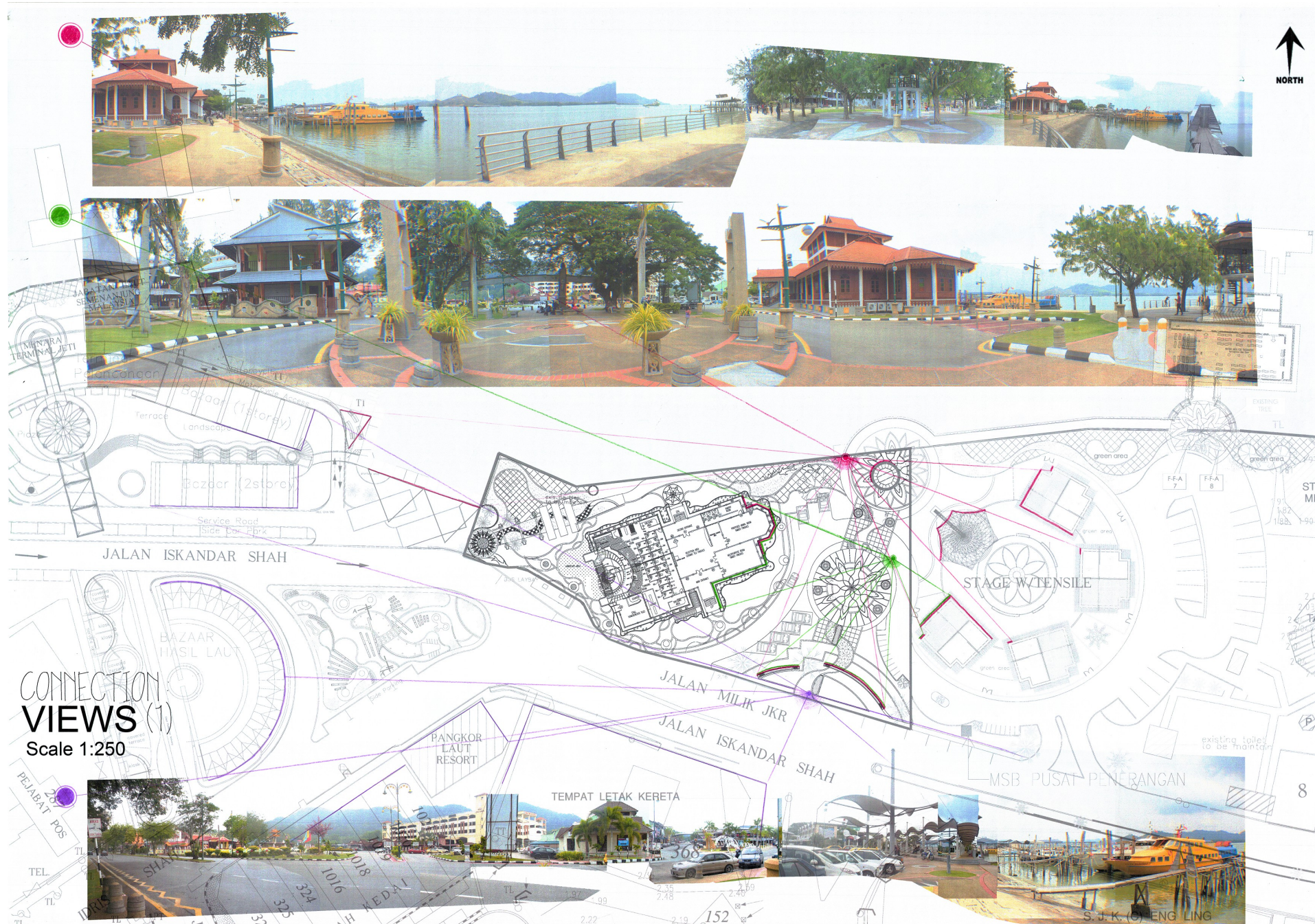
- RESIDENTIAL BUILDINGS
- WORK PLACES
- APPROXIMATE LINKAGE TO SECTORS OF TOWN

CONNECTION: PHYSICAL LINKS WITHIN LUMUT, PERAK

PROJECT 2: TOURIST INFORMATION CENTRE



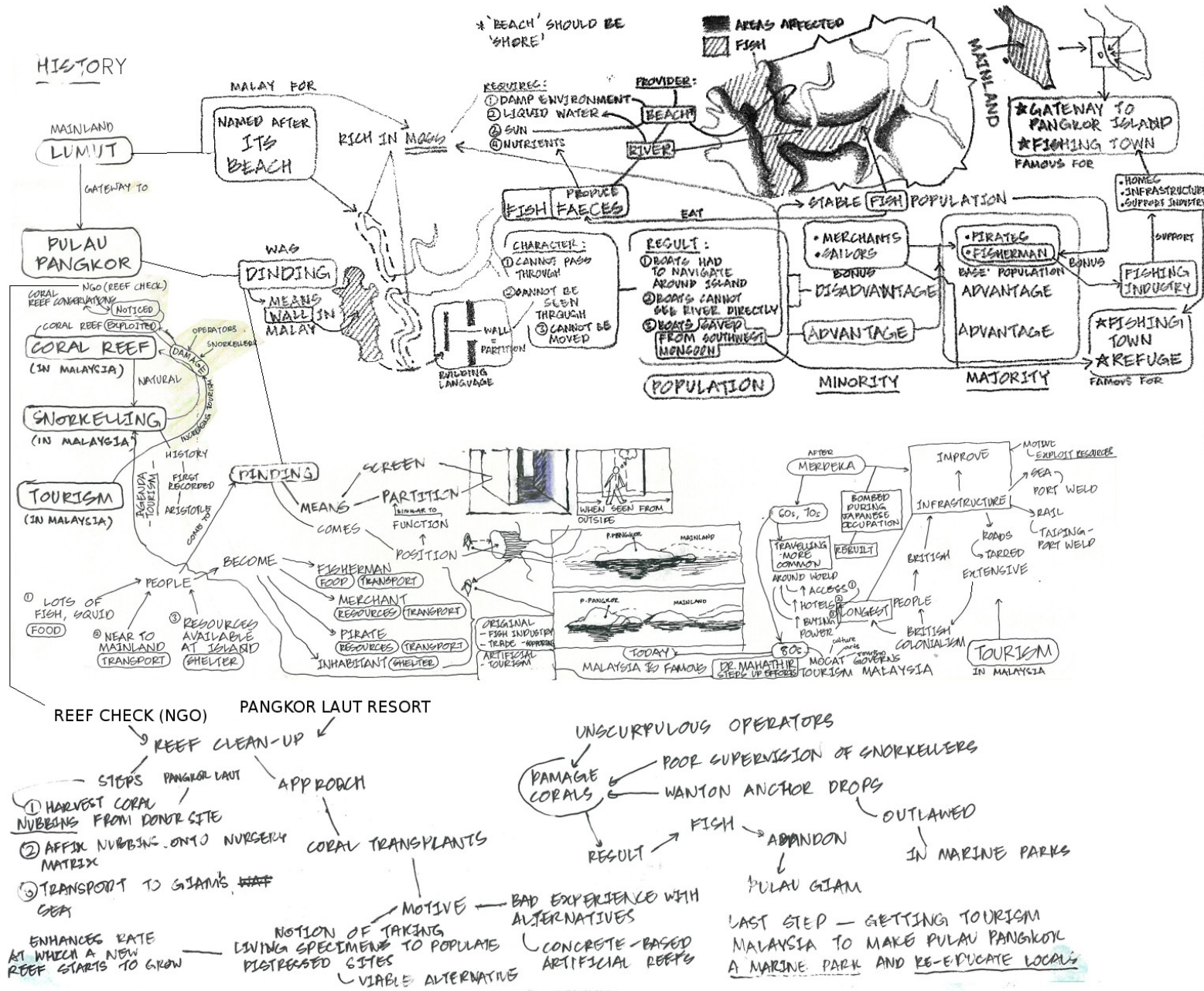
PROJECT 2: TOURIST INFORMATION CENTRE





PROJECT 2: TOURIST INFORMATION CENTRE

PRECEDENT STUDY: PULAU PANGKOR AND LUMUT RELATIONSHIP



PRECEDENT STUDY: CORAL REEFS

<http://www.thestar.com.my/Travel/Malaysia/2011/03/26/Restoring-Pangkor-coral-reefs/>

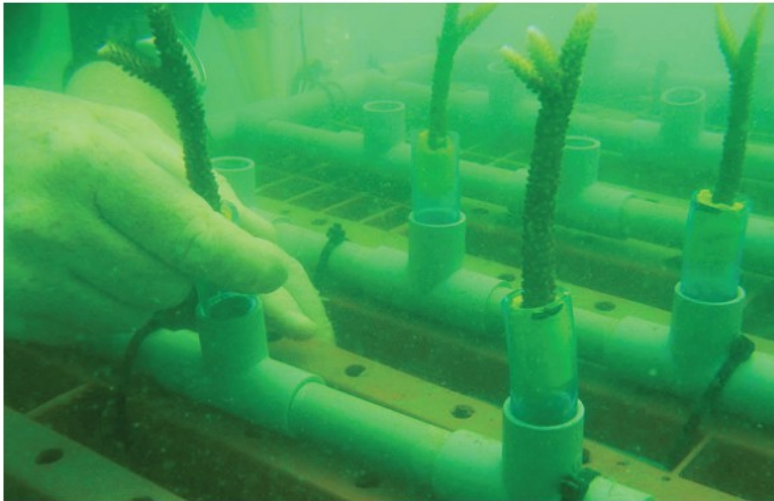
Restoring Pangkor's coral reefs

BY MICHAEL D'OLIVEIRO

Damaged coral? How about transplants to revive them?

Some would say it's amazing that one of Malaysia's most visited islands isn't given marine park status. We're talking about Pulau Pangkor here.

The fact of the matter is that the coral reefs of Pulau Pangkor, an island that is host to many resorts, suffer from poorly supervised snorkellers, careless boatmen and, in general, unchecked pollution from sewage.



Despite regular media attention, its popular snorkelling sites are steadily losing their vibrant fish life. Recently, Pangkor Laut Resort and the Malaysian arm of the NGO Reef Check joined forces for another reef clean-up — this time with a unique approach to restoring one of the affected sites.

Pulau Giam is a tiny isle barely the width of a tennis court but popular for snorkelling. Unscrupulous operators have left a legacy of damaged corals, no thanks to poor supervision of snorkellers and wanton anchor drops (outlawed in a marine parks, in case you're wondering). Reports are claiming that fish have also started abandoning Pulau Giam.

Pangkor Laut and Reef Check's solution? Coral transplants.

The concept isn't new in Malaysia. However, bad experiences with other methods like concrete-based artificial reefs have accelerated its use. To both resort and NGO, the notion of taking living specimens to populate distressed sites seemed a viable alternative.

General manager of Reef Check, Julian Hyde, says, "Deploying artificial reef units doesn't really encourage coral growth. It takes forever for corals to start to grow on new substrate. Just look at Tioman, for example. Transplanting corals enhances the rate at which a new reef can start to grow."

I missed the first day along with the initial briefings, but my subsequent days with the team were eye-opening. Hyde had brought along Coral Ecologist Kee Alfian (of University Kebangsaan Malaysia). Add their able wives and a few volunteer divers (from YTL staff and the media), and we had a project team.

The first step was to harvest coral nubbins (or tips of the many "limbs" from hard corals) from a donor site. This was done just off the resort's Spa Villas beachside location. It felt strange observing divers snipping off perfectly healthy corals. In most countries, you'd get a jail term for doing that. However, they were to be the "donors" for Giam, and careful handling ensured there would be no adverse affect on the "parent" corals.

The dive on the second day involved the more intricate task of preparing and affixing the nubbins onto a nursery matrix that would later be transported to Giam. The matrix was assembled and placed a few metres down from the resort's main beach. It didn't help that we faced Pangkor's notorious pea-soup visibility; nonetheless, I felt a tad amateurish looking at the speed and precision the team showed in putting the nubbins in place.

Hyde was nonchalant about my concern with the nubbins.

"They are harder than many people think. The poor visibility means that physically moving around in the water is difficult, for one thing. For another, it does mean that the corals will stress more easily when moved, so extra care is needed to ensure the highest possible survival rate," he explained.

While coral transplanting was the main focus of the weekend, staff presentations by YTL Hotels, owner of Pangkor Laut, were also held. Local school talks were part of the programme with the aim of inculcating marine awareness among the local children. The final day itself ended with certificates of attendance being handed out to participating staff, followed by some entertaining skits and even a fashion show!

Weeks later, the results are still being monitored. Hyde seems upbeat about the project's future.

"We have not made significant progress at Pulau Giam, but it is too early for that anyway. The corals are still residing off the beach at Pangkor Laut, and we are leaving them there for a good long time to be sure they are healthy and growing before moving them again, which just causes a load more stress. So the healthier they are, the more 'relaxed' they are and the greater the chances of survival when we do move them to their final resting place," he says.



Hyde notes that coral transplanting alone wouldn't solve Pangkor's problems.

"The last step is to get Tourism (Malaysia) involved," he says, no doubt referring to the marine park status. "Their support is vital. This is as much a tourism product as it is a scientific project, and there are huge opportunities to educate the local population and tourists visiting the area," he concludes.

Reef reality

Reef Check Malaysia's latest annual report paints a bleak picture of the coral ecosystem.

The 2010 annual report, the fourth since Reef Check started operations in the country, rates Malaysia's live coral cover as "fair" (scoring 44.3%) as opposed to "good" or "excellent".

The low percentage is of concern, given the rise in pollution from increased tourist development in the east coast of the Peninsula.

Reef Check's work is largely survey-based, and the accompanying annual survey report's Nutrient Indicator Algae Growth showed algae growth had risen from 1.2% to 4.7%, attributable mainly to sewage pollution.

Reef Check's general manager, Julian Hyde, points out that many resorts rely on individual septic tanks that need regular maintenance (also known as "de-sludging") but do not do so.

"As far as they know, they've never maintained them (the septic tanks). That pollution is not going somewhere, it's going into the sea."

The report also states that blast and cyanide fishing methods are widespread around Sabah and have ruined formerly pristine reefs, like those surrounding the islands off Semporna.

Hyde adds his concerns that coral reefs under pressure from climate change are struggling to recover due to added pressure from both threats.

"If we could reduce all of these other problems, we could withstand the impact of coral bleaching," he concludes. - **Stories by Michael D'Oliveiro**

o For more information on Reef Check Malaysia's Annual Survey Report and the Annual Summary Report 2010, visit www.reefcheck.org.my

PRECEDENT STUDY: THE CORAL REEF ERA FROM DISCOVERY TO DECLINE

BACK COVER DESCRIPTION

Here I tried to understand: why are people **so concerned** of coral reefs and what kind of **event** causes humans to want to gain the knowledge of coral reefs? Below is the description of the book.

On 4 June 1629, the Batavia, pride of the Dutch East India Company Fleet, was wrecked on her maiden voyage in a seemingly empty expanse of the Indian Ocean. The question “how did this happen?” led to 300 years of investigation by those curious to solve the enigma: what are corals and how are coral reefs formed?

Relying heavily on primary source material, Part 1 traces the sequential evolution of scientific thought and practice as the author explores the way this evolution is reflected in the search for understanding corals. At each stage, answers lead to fresh questions that challenge investigators to solve the riddle and new branches of science emerge. Then, with the first enigma finally understood, a new enigma arose: Why are reefs dying?

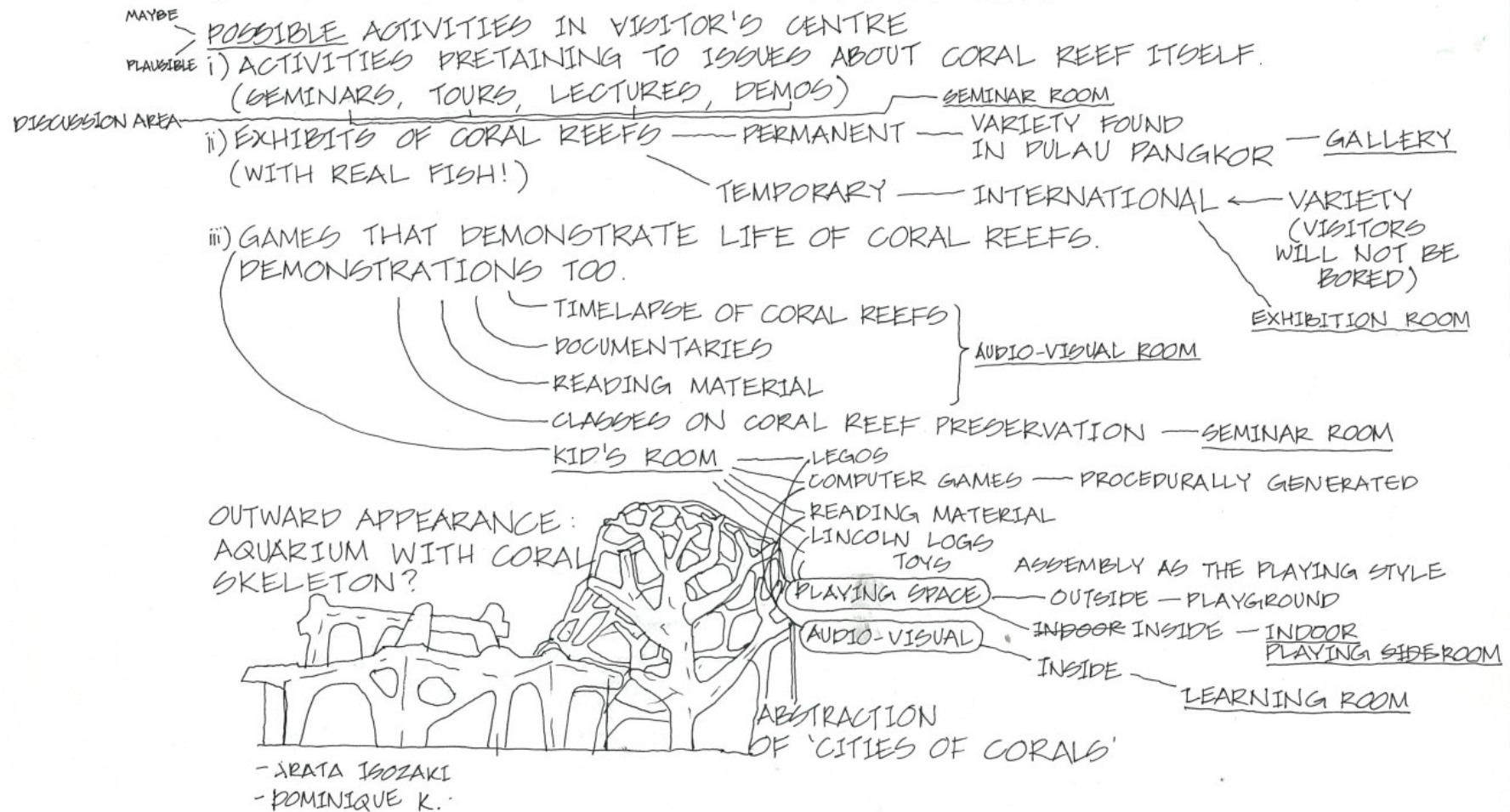
Part 2 traces the range of problems that have emerged in the past 50 years as marine, ecological, reef and climate scientists attempt to put the pieces of the jigsaw together. Is there a new “canary in the coal mine” warning of the fate of the world as we know it if man’s impact on his environment continues unchecked?

PRECEDENT STUDY: PROGRAM OF CORAL REEF VISITOR CENTRE

TITLE: PERAK CORAL REEF VISITOR'S CENTRE, PULAU PANGKOR BRANCH

DESCRIPTION: A VISITOR'S CENTRE IN LUMUT, FOCUSING ON

- i) RAISING AWARENESS OF CORAL REEFS AMONG LOCALS AND OPERATORS
- ii) INSTILLING APPRECIATION OF CORAL REEFS AND ITS CONTRIBUTION AMONG LOCALS.
- iii) ACTING AS ADVERTISEMENT FOR PULAU PANGKOR.



PRECEDENT STUDY: BRIEF REQUIREMENTS

BRIEF

STORIES : MAX 3 FLOORS
MIN 2 FLOORS

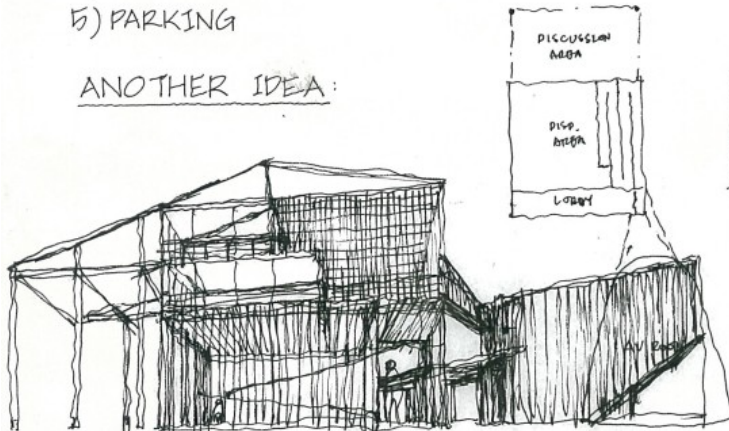
MAIN SPACE REQUIREMENTS

- | | | |
|-------------------------------|-------------|---------------|
| 1) INFO & MODEL DISPLAY AREA | (20m x 20m) | 300 - 400 sqm |
| 2) ADMIN OFFICE (4-5 PERSONS) | (5m x 4m) | 20 sqm |
| 3) AUDIO/VISUAL ROOM | (10m x 15m) | 150 sqm |
| 4) DISCUSSION AREA | (10m x 15m) | 150 sqm |
| 5) MEETING ROOM | (10m x 5m) | 50 sqm |

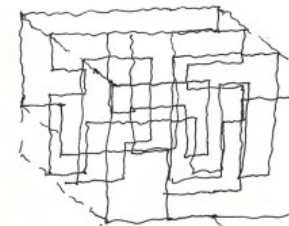
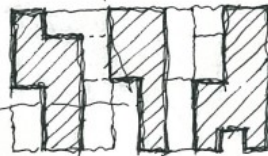
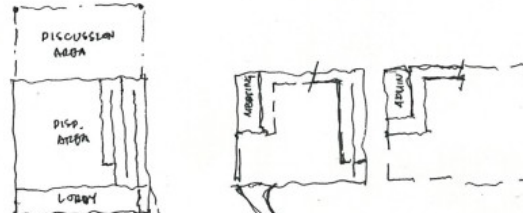
ADDITIONAL SPACE REQUIREMENTS

- | | | |
|--------------|------------|--------|
| 1) LOBBY | (10m x 5m) | 50 sqm |
| 2) RECEPTION | (5m x 2m) | 10 sqm |
| 3) STORE | (5m x 4m) | 20 sqm |
| 4) TOILET | (5m x 4m) | 20 sqm |
| 5) PARKING | | |

ANOTHER IDEA:



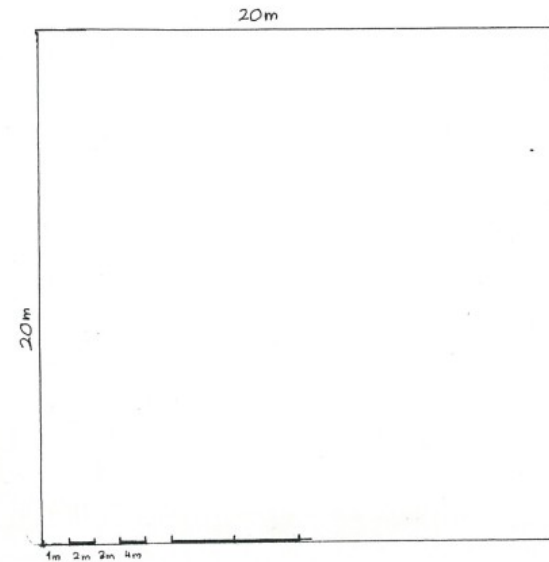
*BASED ON AVAILABLE SPACE ORGANISATION



SUBMISSION REQUIREMENTS

- 1) Location plan 1:750
- 2) Final model 1:100
- 3) Plans, sections, elevations 1:100
- 4) Construction detail drawings 1:20
- 5) Site plan 1:250
- 6) Exterior perspectives
- 7) Conceptual drawings

5 Crits = 5 Weeks
+ 1 Final Crit



SCALE : 1:250

PRECEDENT STUDY: PRELIMINARY CORAL REEF VISITOR CENTRE FORM SUGGESTIONS



PROJECT 2: TOURIST INFORMATION CENTRE

PRECEDENT STUDY: FACADE

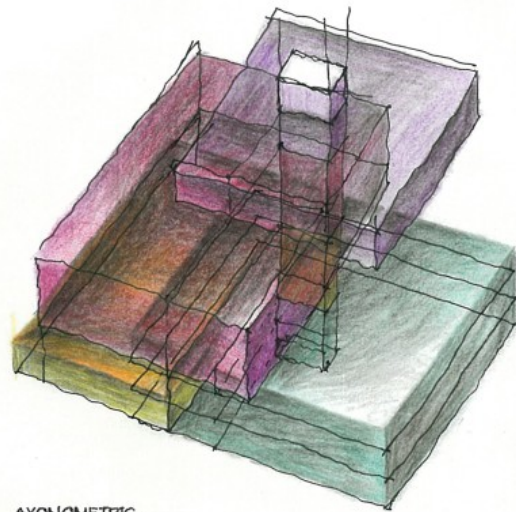
SECRETARIAT BLDG., LE CORBUSIER, FACADE STUDY



PART OF MAIN FACADE
OF SECRETARIAT BLDG.,
EXCLUDING WINDOWS

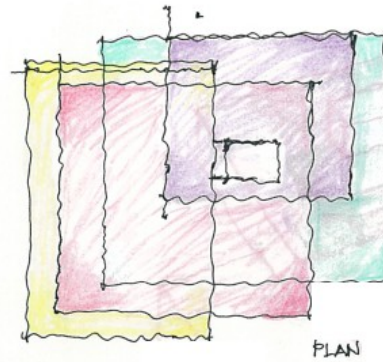
PRECEDENT STUDY: STRUCTURE

SEATTLE CENTRAL LIBRARY, REM KOOLHAAS (OMA), STRUCTURE STUDY

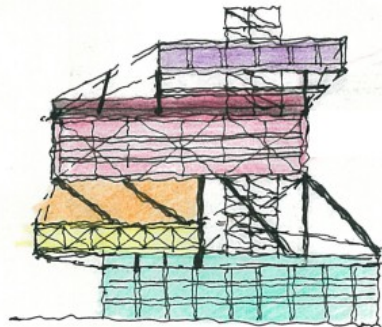


AXONOMETRIC

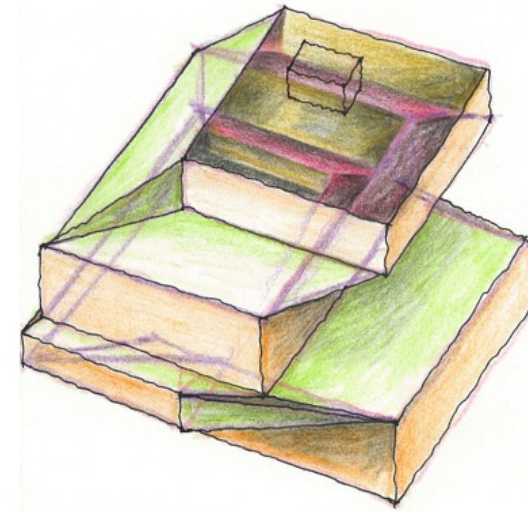
SPACE
MASSING



PLAN



ELEVATION



AXONOMETRIC

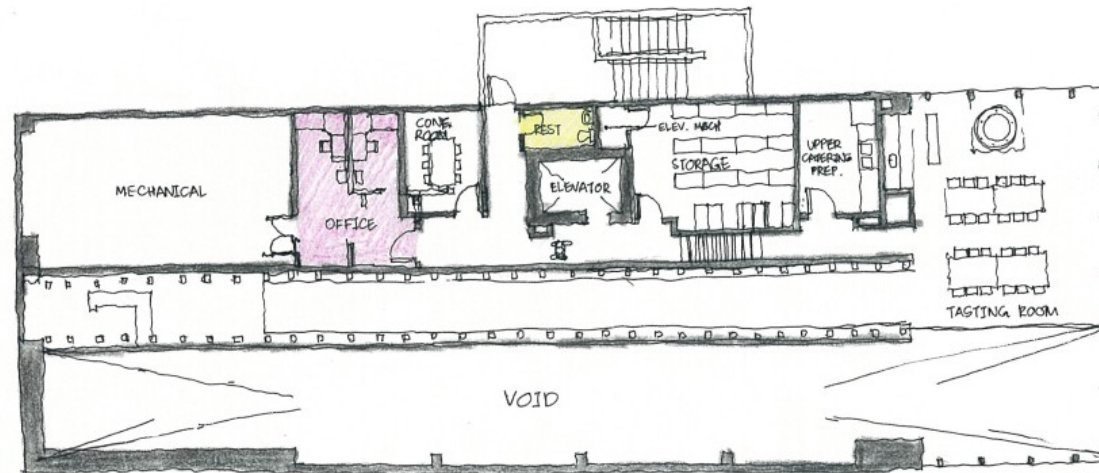
FORM
MASSING

PRECEDENT STUDY: PROGRAM ARRANGEMENT (GROUND FLOOR)

WILD TURKEY BOURBON DISTILLERY VISITOR CENTRE, KENTUCKY
DE LEON & PRIMER ARCHITECTURAL WORKSHOP, LAWRENCEBURG, USA.
PROGRAM (FOR 800 M² VISITOR CENTRE)

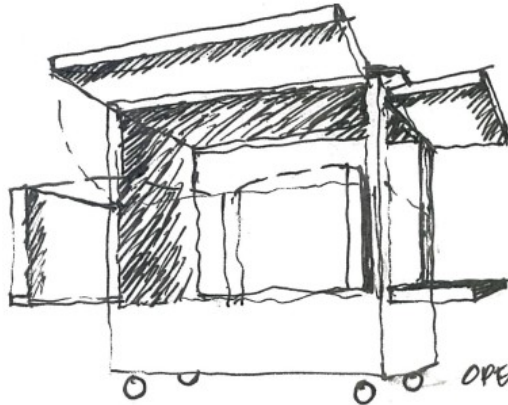


PRECEDENT STUDY: PROGRAM ARRANGEMENT (FIRST FLOOR)



FIRST FLOOR

PRECEDENT STUDY: FLASHBACK



OPENED



CLOSED

A KIOSK IN PULAU PANGKOR MADE AN IMPRESSION ON ME.

- ① IT LOOKS SIMPLE
- ② I LIKE THAT FOLDING DOORS AROUND THE KIOSK.
WHEN CLOSED - PRIVATE
WHEN OPENED - PUBLIC
- ③ IT IS A COCONUT DRINK STALL.

AT-THAT TIME, THE
PROGRAM IS TOWARDS
AN ART GALLERY FOR PULAU PANGKOR

INITIAL IDEA

AFTER COMING BACK FROM PUAU PANGKOR, I ALREADY
HAVE AN IDEA TO MAKE, AT THE SITE OF OLD TOURIST
INFO CENTRE, A BUILDING THAT LOOKS LIKE
A BIG SCULPTURE.

AND LUMUT - I FORGOT



'KAMPUNG AIR' IMPRESSION
OLD TOURIST INFO
PRESENT SITTING PLACE

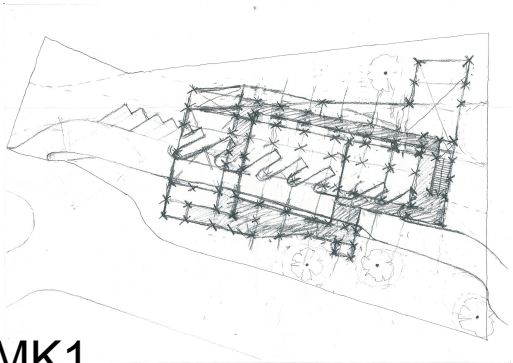
DESIGN: LOCATION OF SITE



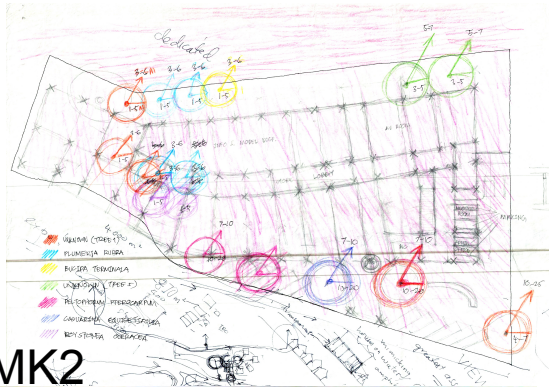
DESIGN PROGRESSION OVERVIEW



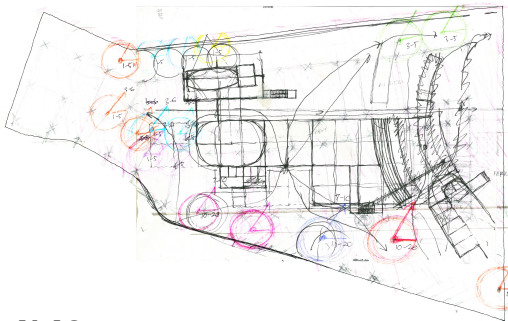
PRELIMINARY



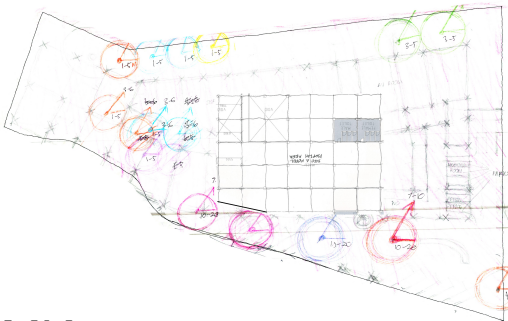
MK1



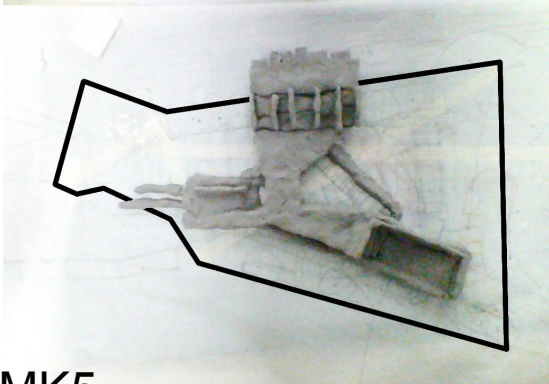
MK2



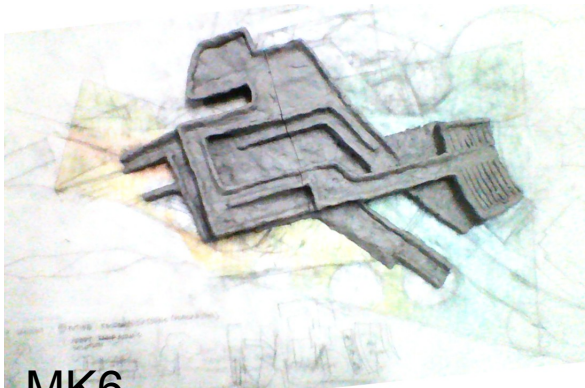
MK3



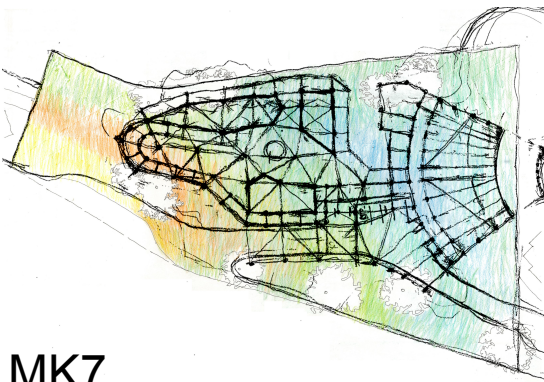
MK4



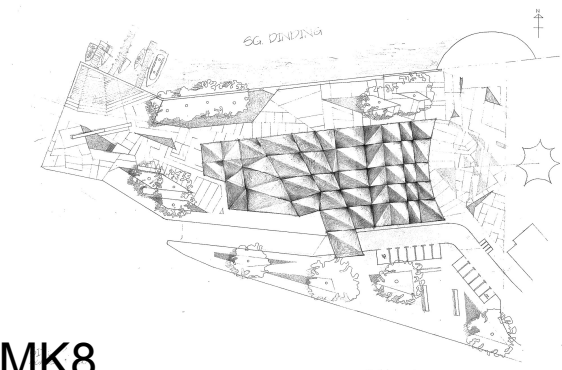
MK5



MK6



MK7

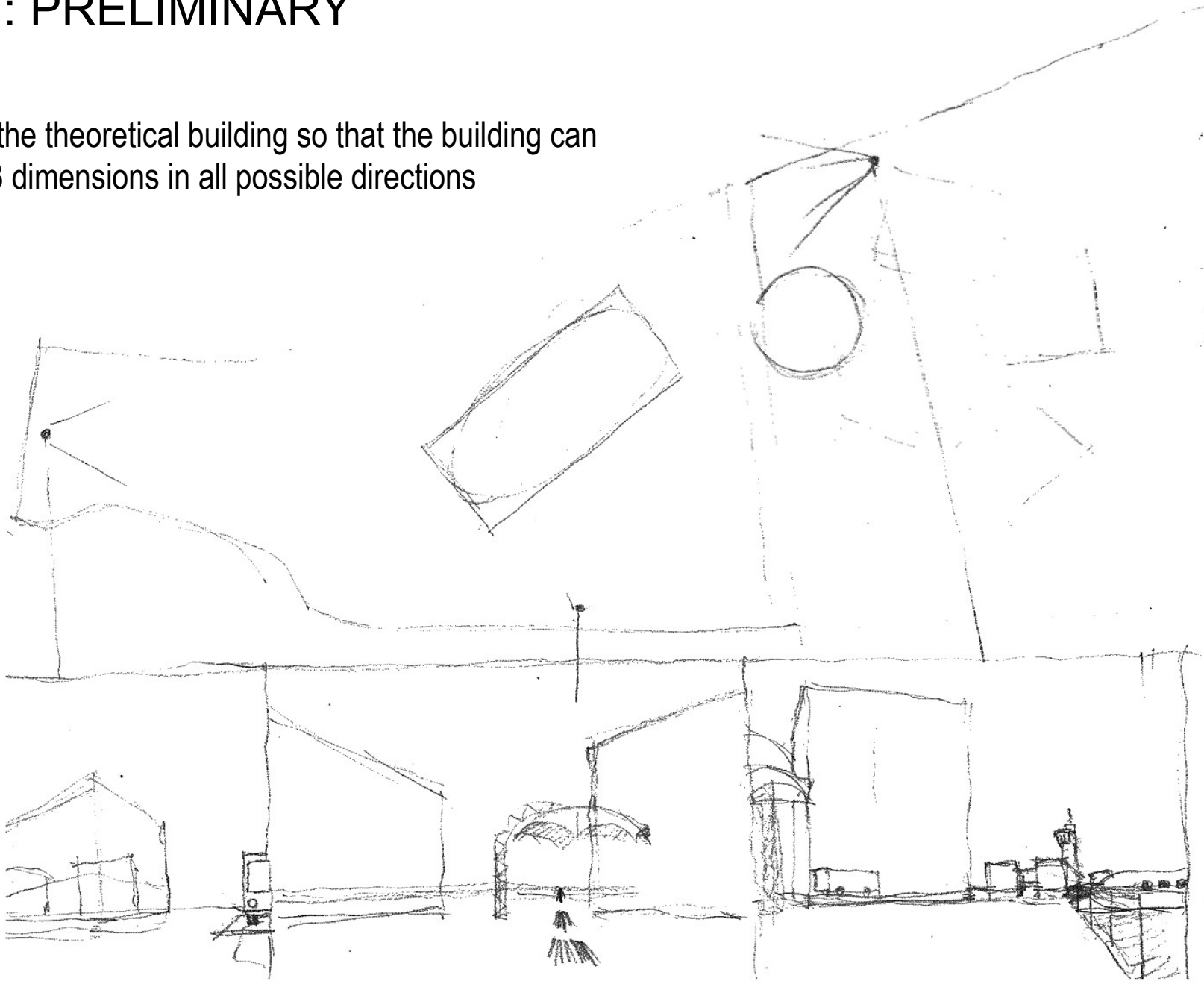


MK8

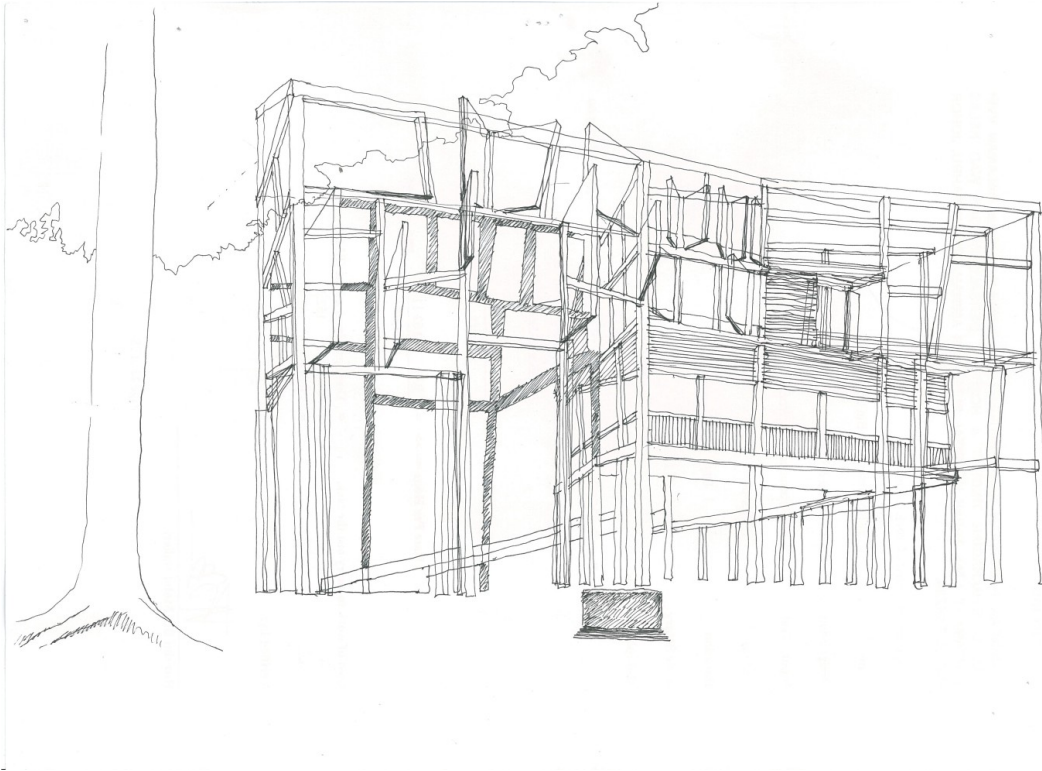
DESIGN: PRELIMINARY

OBJECTIVE:

- + Positioning the theoretical building so that the building can be seen in 3 dimensions in all possible directions

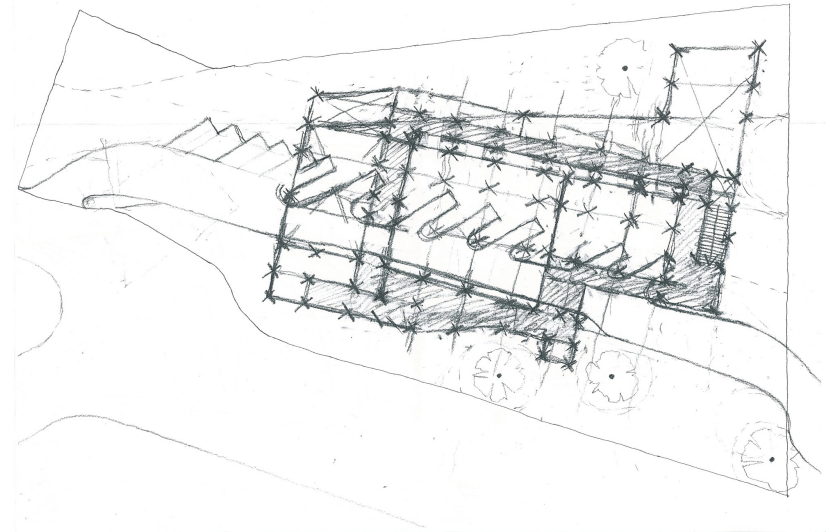
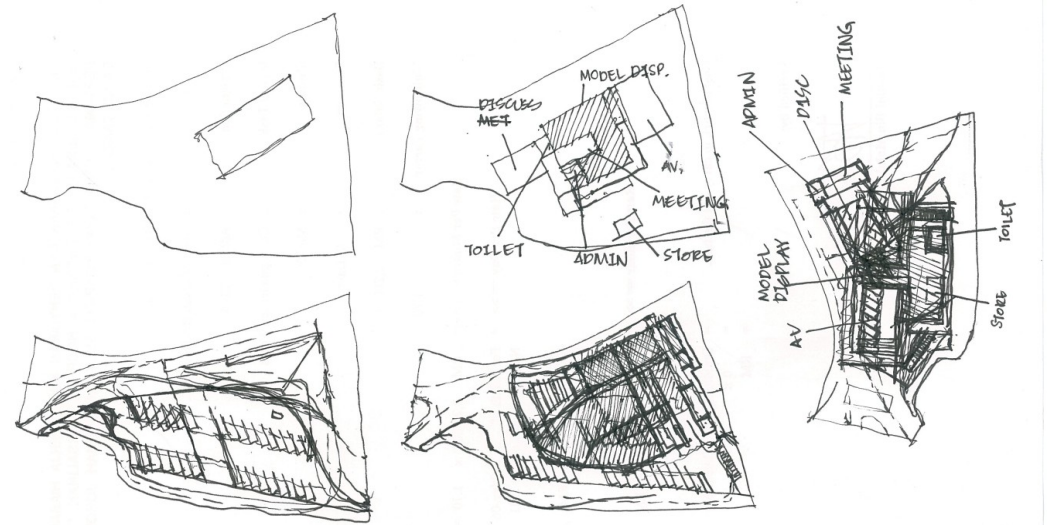


DESIGN: MK1: PROCESS



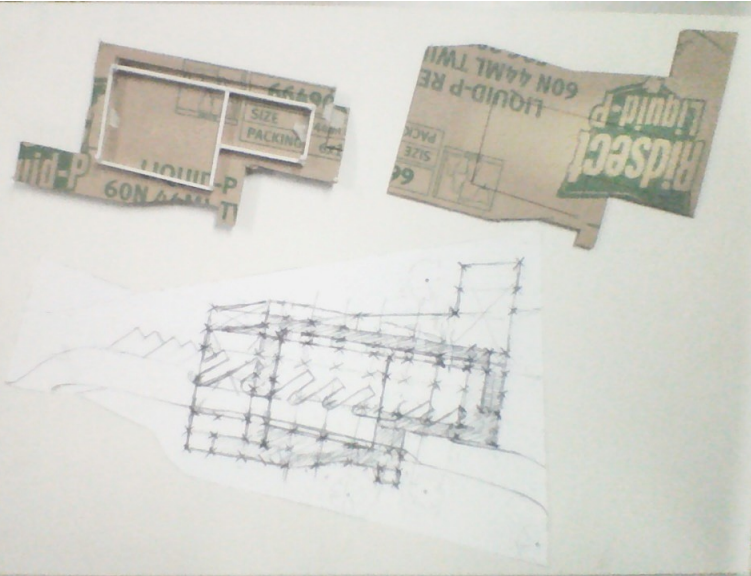
OBJECTIVE:

- + Organising spaces
- + Clearing ground level of clutter

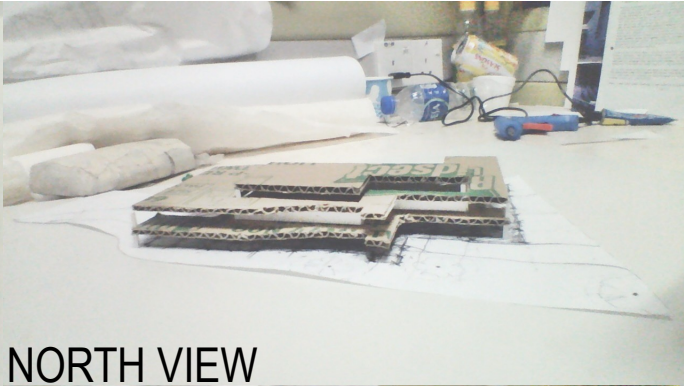


PROJECT 2: TOURIST INFORMATION CENTRE

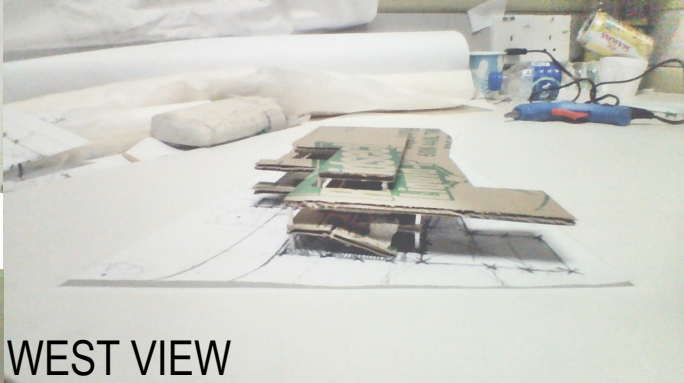
DESIGN: MK1: MODEL



PLAN VIEW



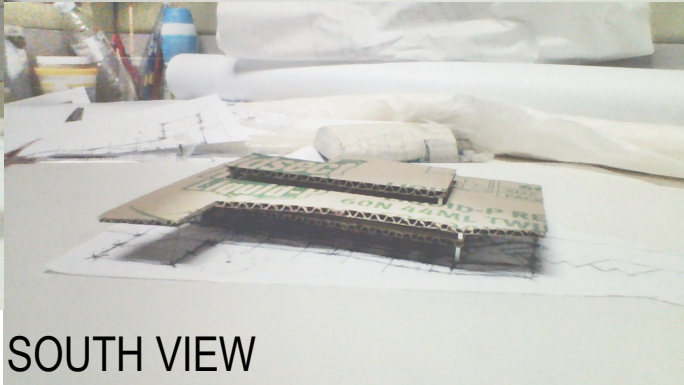
NORTH VIEW



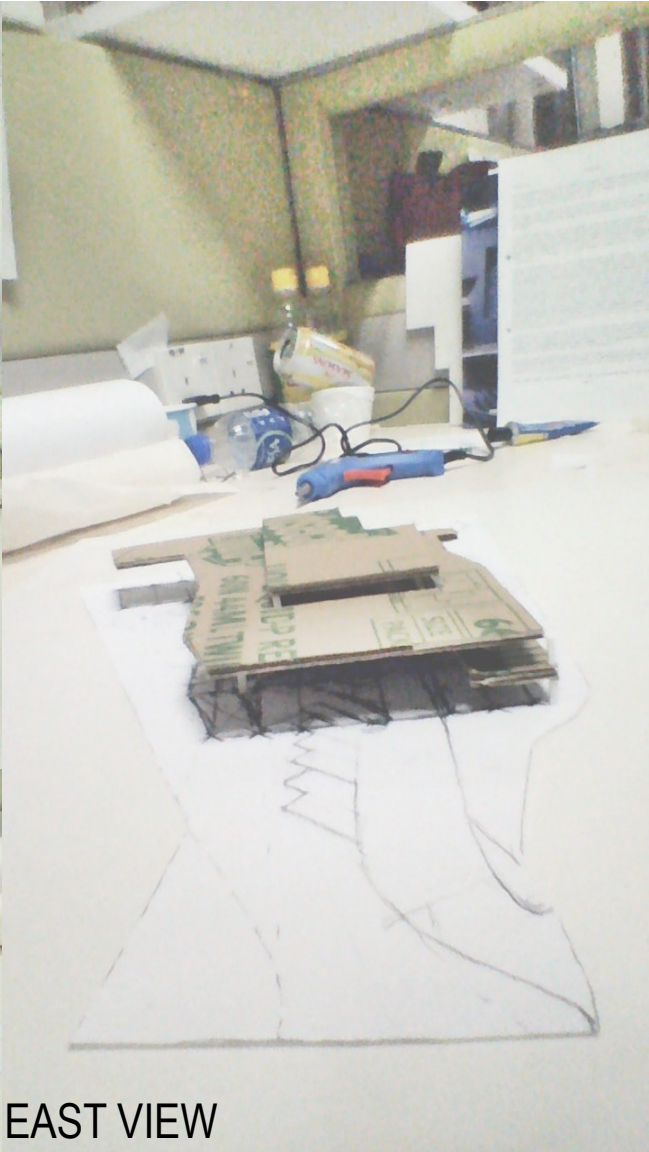
WEST VIEW



EAST VIEW FROM HUMAN EYE



SOUTH VIEW

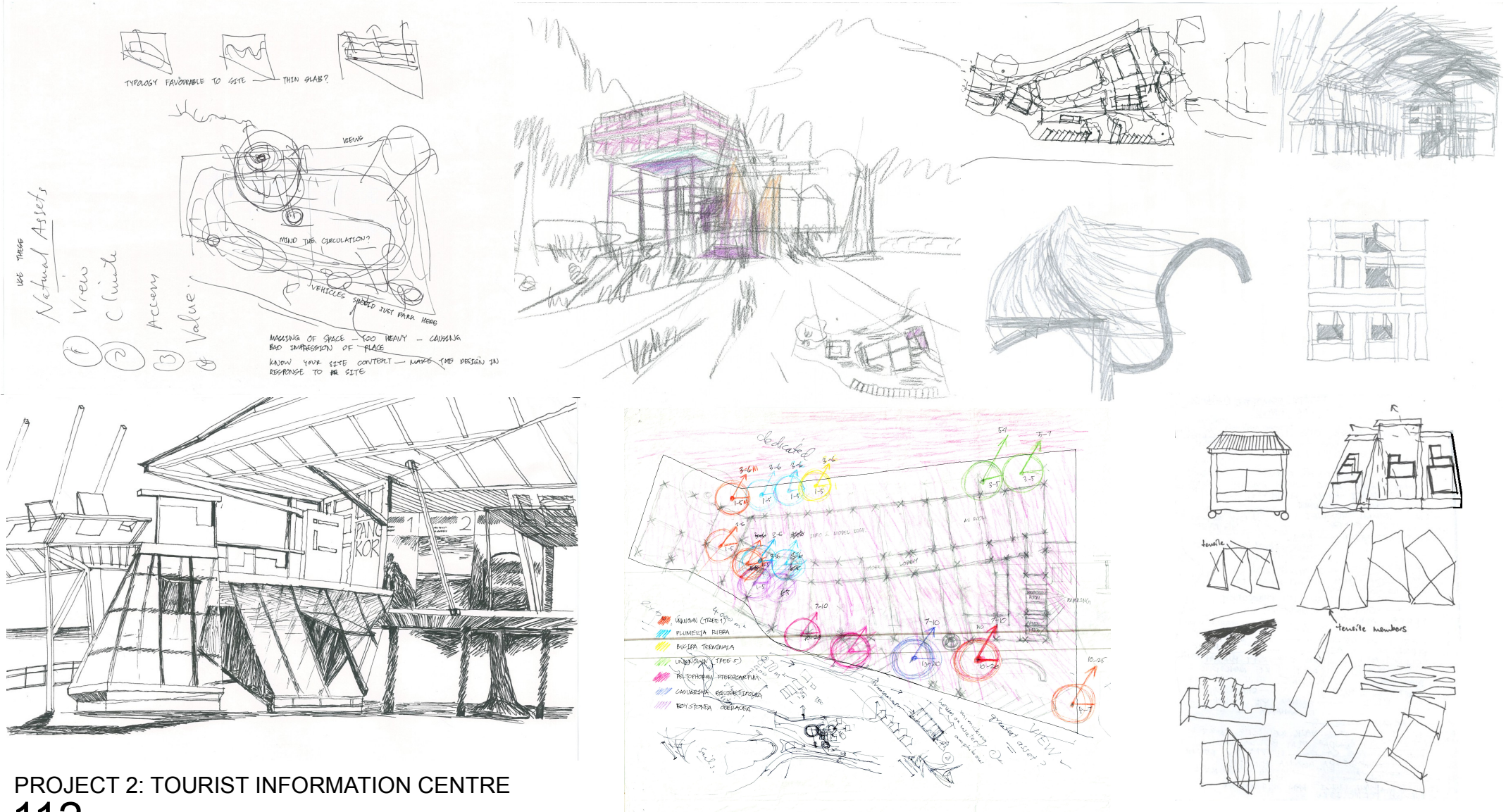


EAST VIEW

DESIGN: MK2: PROCESS

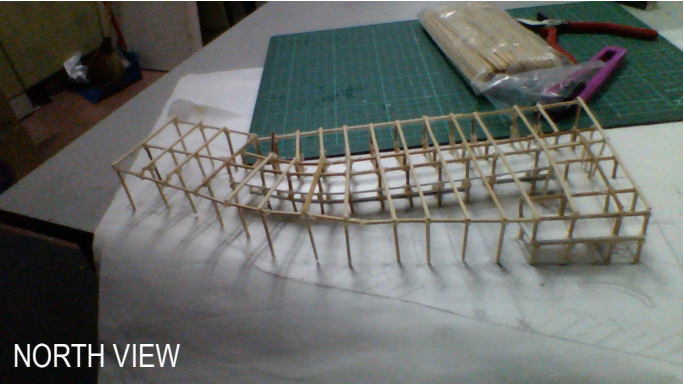
OBJECTIVE:

- + Organising spaces in sequence from public to private
- + Reducing footprint of parking lots in site



PROJECT 2: TOURIST INFORMATION CENTRE

DESIGN: MK2: MODELS



NORTH VIEW



WEST VIEW

W/O ROOF WITH ROOF



NORTH VIEW



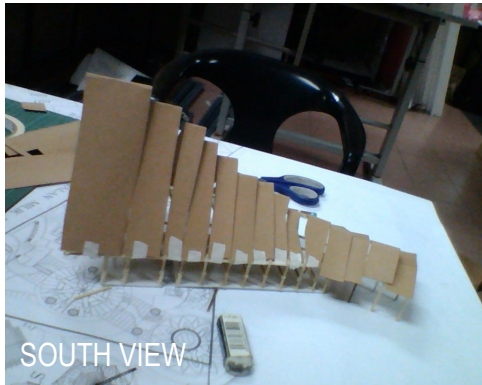
WEST VIEW



SOUTH VIEW FROM HUMAN EYE



EAST VIEW



SOUTH VIEW



EAST VIEW



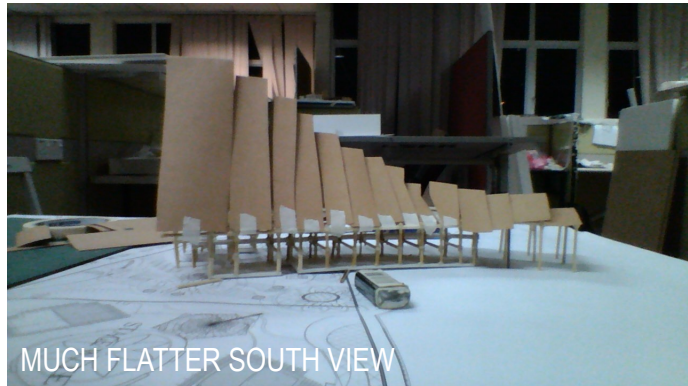
EAST VIEW, HUMAN EYE



WEST VIEW FROM HUMAN EYE



WEST VIEW SHOWING SPACE WASTAGE OF ROOF



MUCH FLATTER SOUTH VIEW

DESIGN: MK3: PROCESS

OBJECTIVES:

- + Reducing footprint of building
- + Adding a 'sweet spot to hang' program in appropriate place as central space
- + Assigning a concept for each space based on space 'job' characteristics

Its genesis, therein, lies in the activities and the concept of each space.

Activities, namely:

- Concentration of 'niches' or areas where specific activities are undertaken.
- Wide range of activities ^{made} possible because of the wide variety of scenery.

Concept of each space is ^{related to main theme, that is} to be determined by popular image of Poular Pangkor ^{by visiting people} transposing this 'doctrine' / propaganda of images into site. The main

Combining these things, concepts are materialised, then built on site. While building, various activities not thought possible was possible. The architect will try freezing these builds from time to time to take advantage of unforeseen ~~obj~~ advantages.

Notes:

- 1) The tensile gazebo can be ripped off its walls, so that the entire area, the stores, will become something of 'a centre (outdoor coliseum)
- 2) I foresee extensive scaffolding construction, so this should be something you can go to the top with and take pictures at below you.

For those who are unable to comprehend the meaning, I was thinking about 'build-pause-build' method. For example, making a home for myself.

Given a certain site with an amount of materials present, I will build anything first. Then, after certain stages have passed in that it is usable enough, I stop. After I stop, I try to use it, eating, sleeping, bathing for example. From there, I detect some improvements that can be made to the thing I had build. Then, I made some additions or removals to improve the usability. Then, after the improvements had been done, I try to use it again. This step is then repeated until it is usable enough for me to stop consider any more improvements to it.

It may result in a very ad-hoc appearance, and the way of operation of the building may not be usable for anyone but me if not explained in detail. However, it will be very interesting to look at, and I wanted my design to look interesting to passer-bys, since the surrounding buildings are boring to look at.

What I need:

An insider's story of

- Passenger ferry dock (not the terminal)
- Those stalls ~~that~~ ^{wooden} ~~near~~ inside Lumut Waterfront
- That jetty — contrasts so much with the concrete bank. What's the story?
- That stage ~~(one inside)~~ beside the stalls
- What actually happened with this waterfront? It seems to be recently rebuilt. ^{there (around the site)}

A range of activities that ~~they~~ ^{they} will do: (Bernard Tschumi comes to mind)

- Morning } Make the place
- Evening } a living spot
- Night }

A concept for each space — We're not talking about activities yet in ^{those} ~~that~~ spaces!

- Info & Display Area — Open plain concept
 - Meeting area — Transparent, in-between (because there is)
 - Administration — Dictator Watch-over-all concept
 - Meeting area — Boat cabin concept
 - AV Room — ~~effectively invisible~~ Outdoor concept (has to be confirmed)
 - Toilet — Stand-alone
 - Lobby — ~~lower~~ concept
 - Store — Entrance - ~~to~~ - boat concept
 - Reception — Entrepot concept
 - Beach — Beach concept
- Relaxing ^{specific computer} ~~computer~~ ^{can build} ~~add~~ ^{boat-like} ~~boat-like~~ ^{Relaxing} ~~Relaxing~~ ^{theme} ~~theme~~

For the story, it is necessary for me to know the circumstances that befallen the site so that I can take advantage of it in my design. The site had been recently rebuilt, and from my uninformed point of view, the designers did not really took notice of forces around the site. For example, boats near the jetty. They made an ad-hoc wooden jetty, mind you. I know it's ad-hoc, but the design did not expect such ad-hoc constructions to appear, as with most projects where lots of money, not creativity is the philosophy driver.

I was attracted to a book by Bernard Tschumi, titled Red is Not a Colour, a compendium of his works while inside Tuan Syed's office. One of my favourite projects is Parc de la Villette in Paris. Bernard Tschumi spread several activities around the park, then made several routes that a person can take, and conceived several themes that will happen during his journey in each road. The result? Parc de la Villette is quite famous, with people staging music concerts, kids playing around the red 'folies' (The purpose of the red is to contrast against the landscape. Seems to Bernard no other colour matches the effect of contrast as red), and people strolling. I think that is what I am after, except that my site is much, much smaller.

The inherent characteristics of people's behaviour who had business/jobs appropriate for these rooms become my inspiration for the concepts outlined here.

PROJECT 2: TOURIST INFORMATION CENTRE

DESIGN: MK3: PROCESS



Jalan Titi Panjang

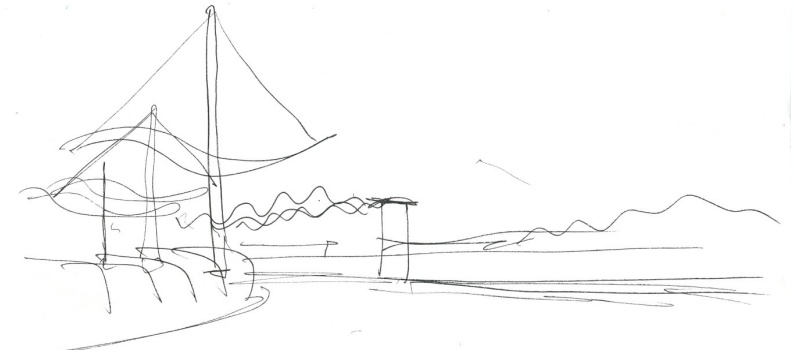
Lumut, Perak

Street View - Jan 2014

© 2015 Google

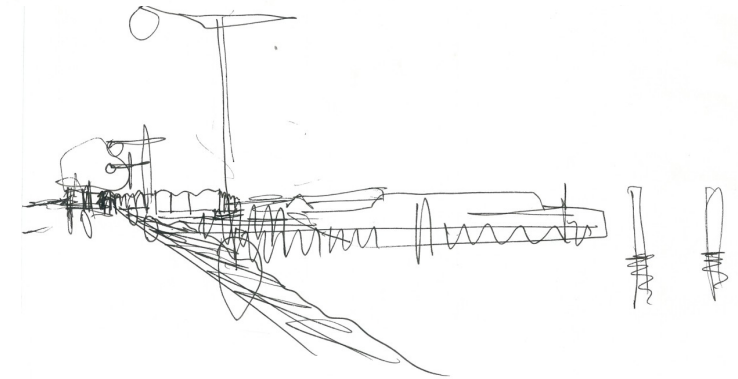
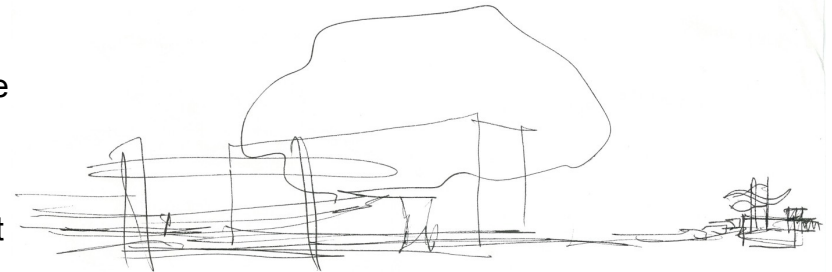
Right:

Light sketches of the site. The sequence is: highest for west-est portion of site, lowest image for east-est portion of site



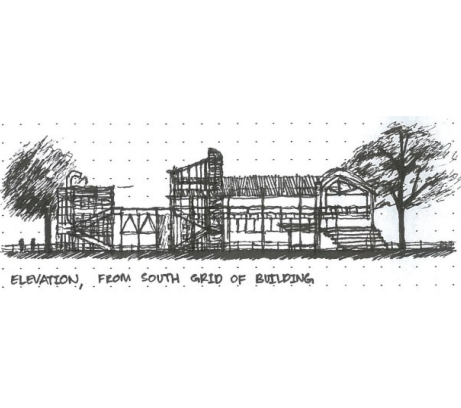
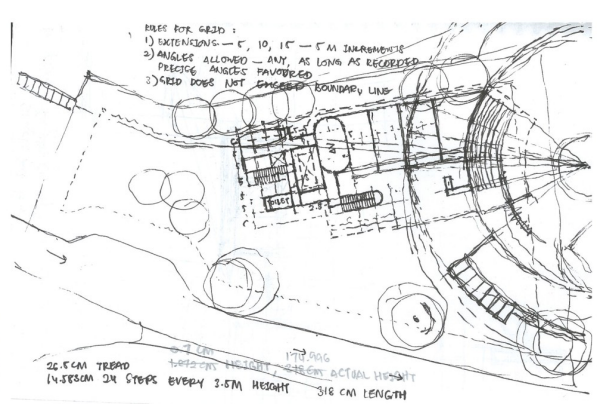
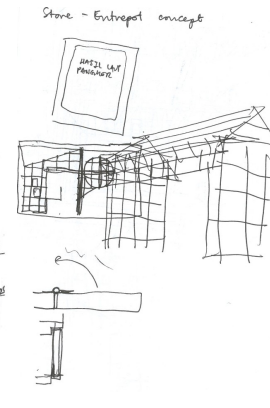
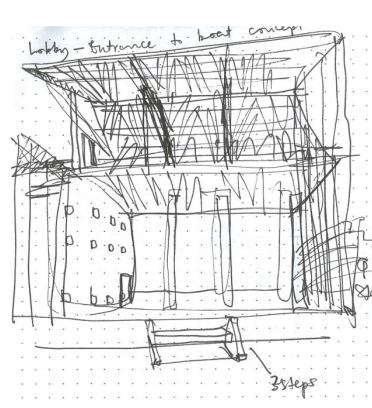
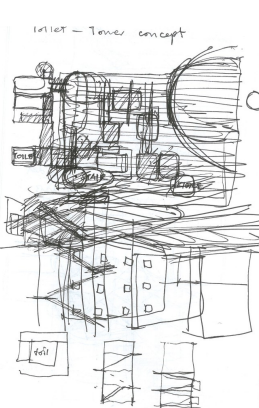
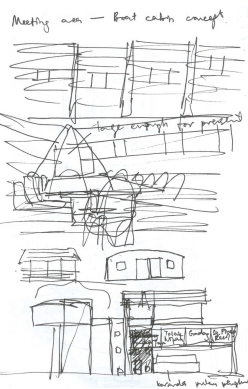
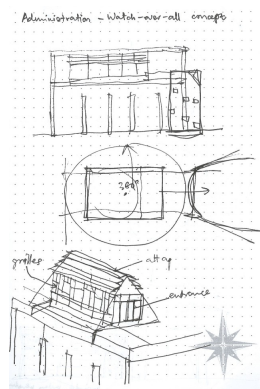
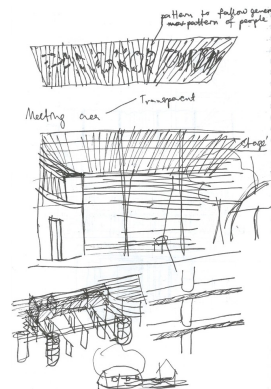
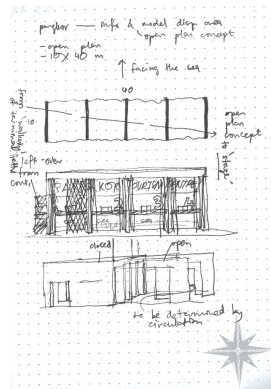
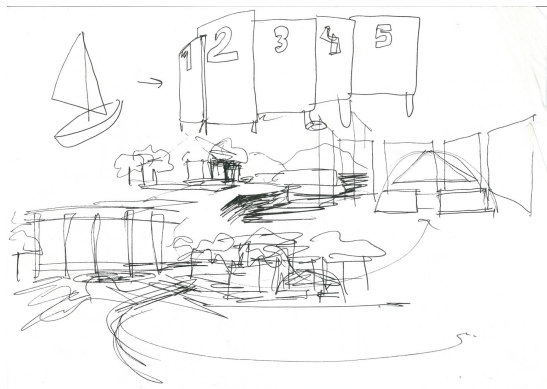
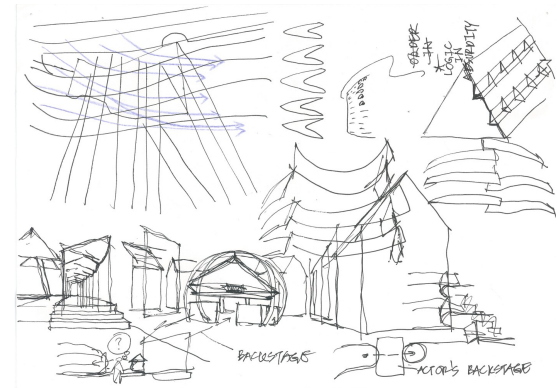
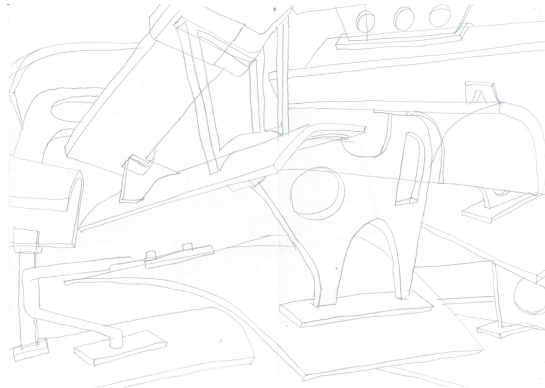
Left:

Panorama of the site taken from Google Maps Street View service. The sequence is: highest for west-est portion of site, lowest image for east-est portion of site.

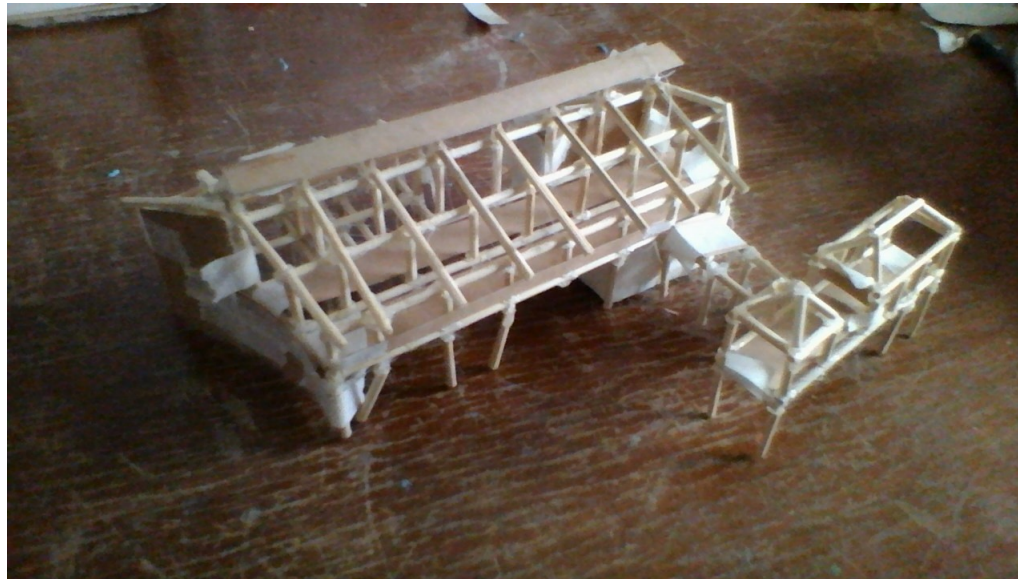
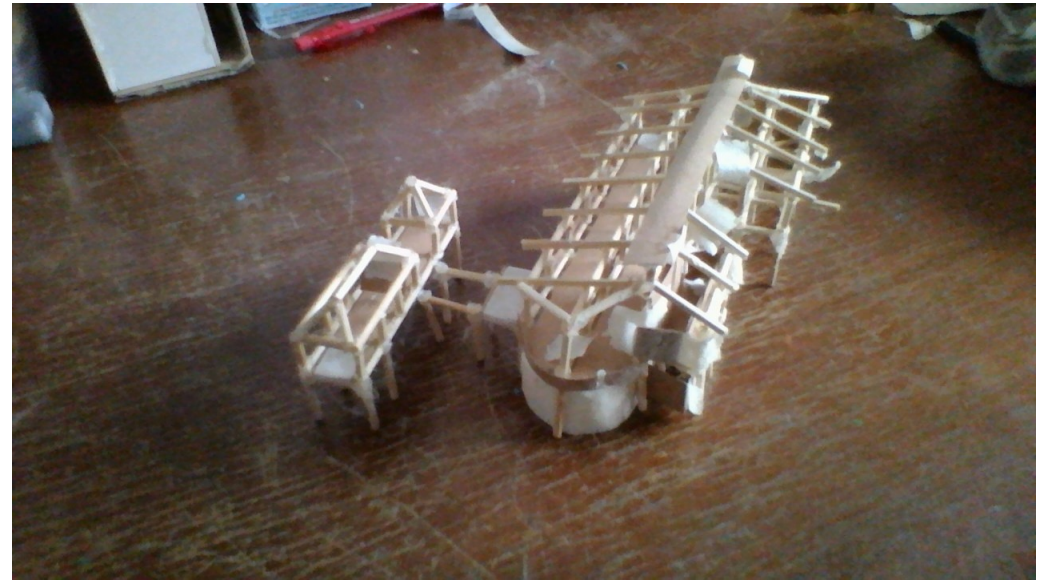
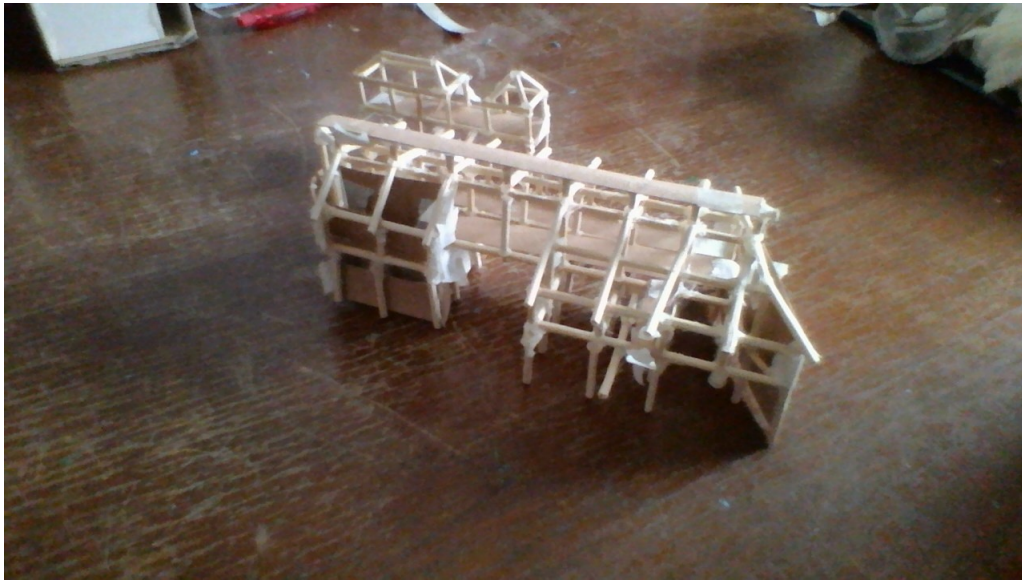


PROJECT 2: TOURIST INFORMATION CENTRE

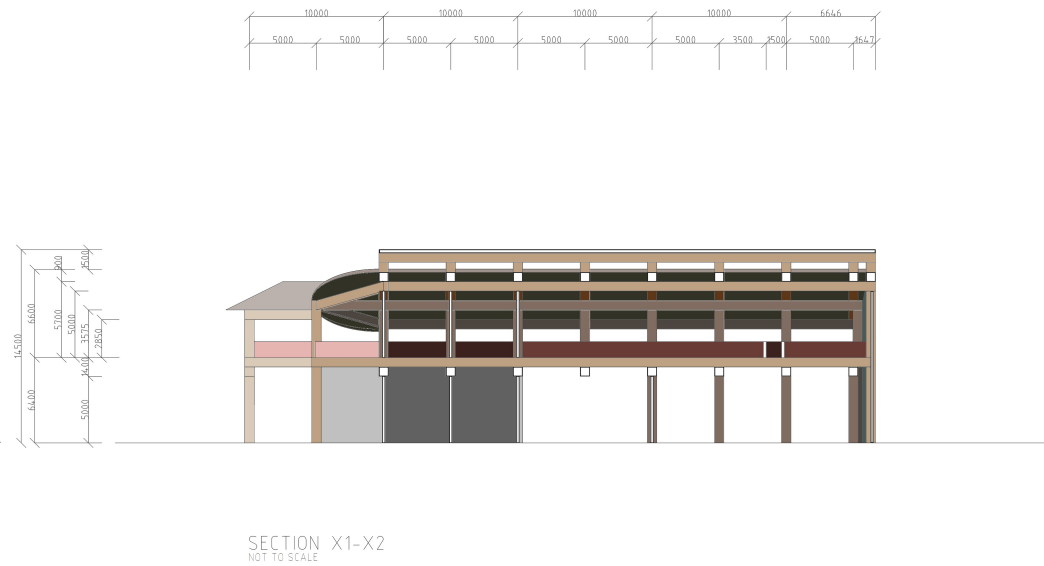
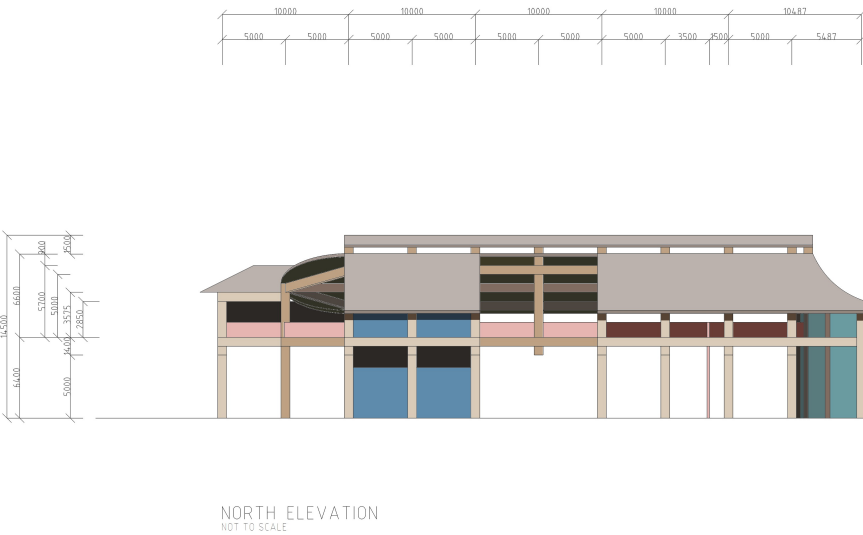
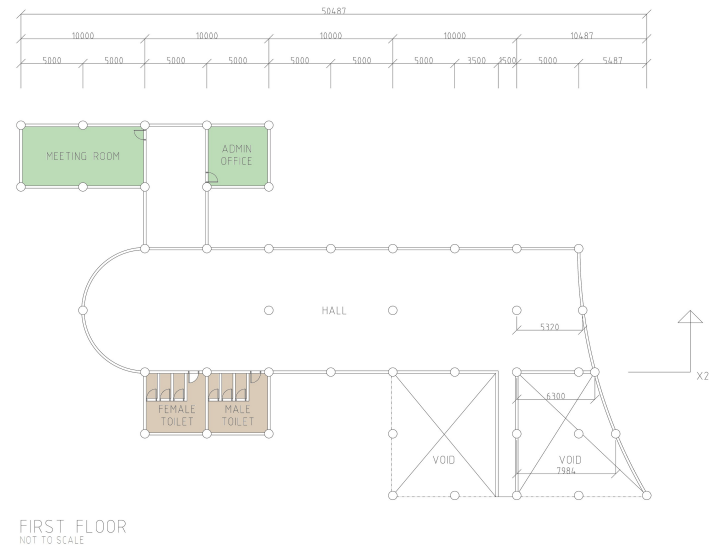
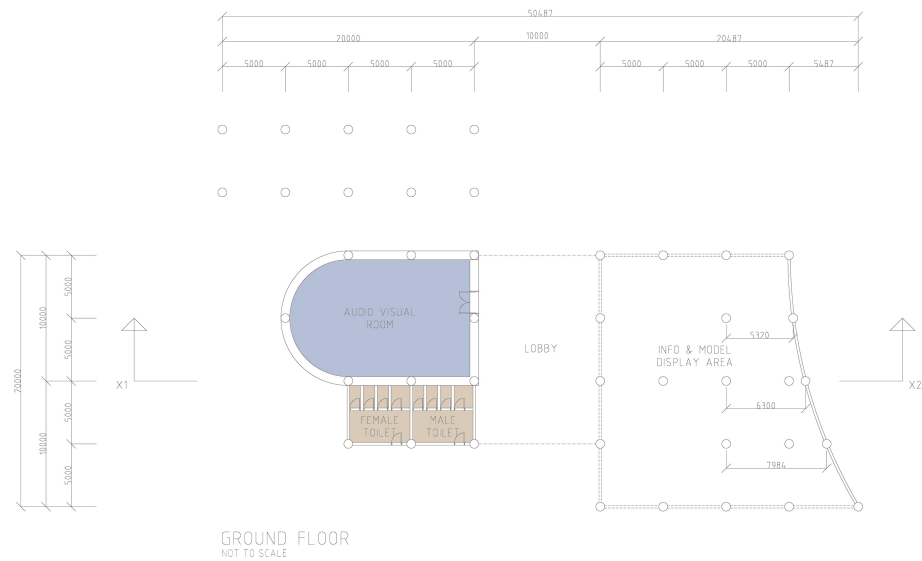
DESIGN: MK3: PROCESS



DESIGN: MK3: MODEL



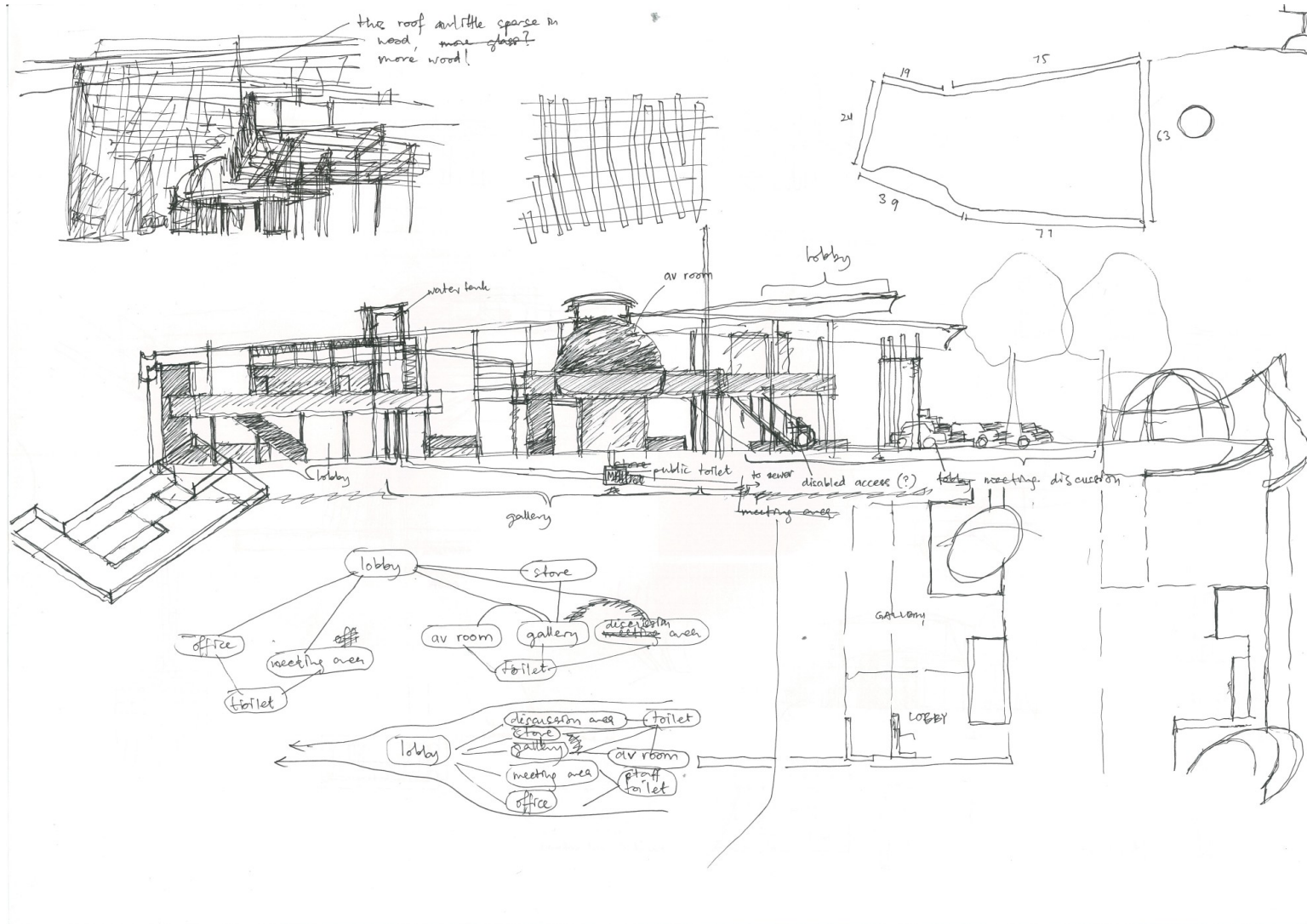
DESIGN: MK3: DRAWINGS



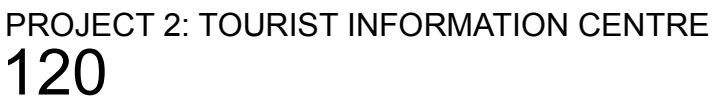
DESIGN: MK4: PROCESS

OBJECTIVES:

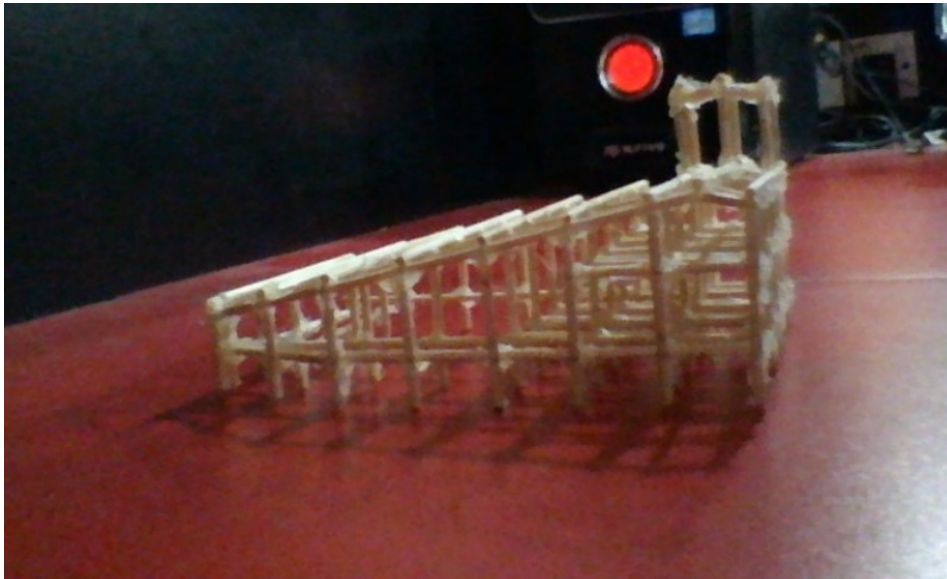
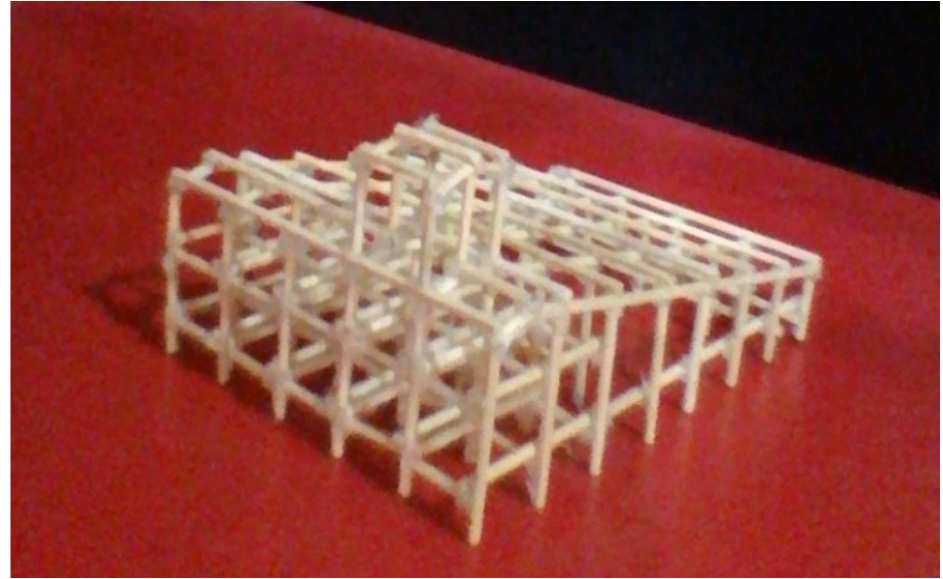
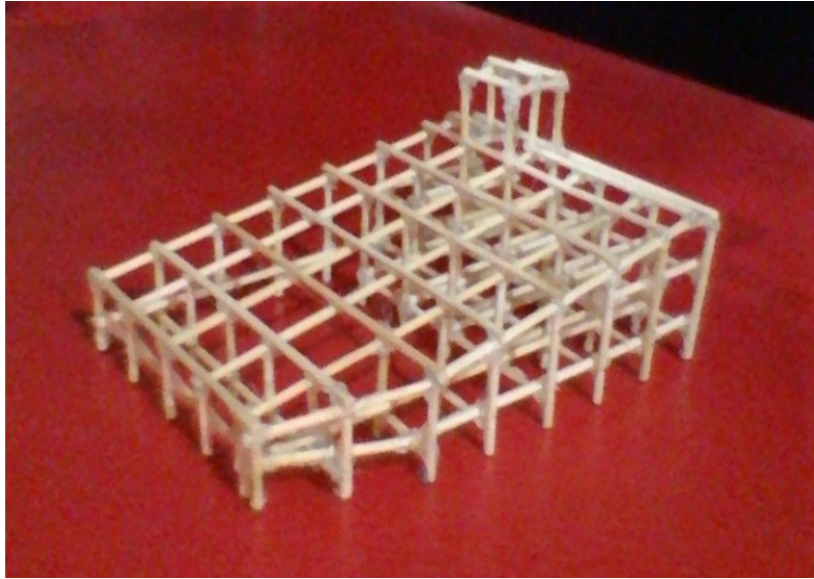
- + Exaggerating the concept of space, enough to surface up as form
- + Compacting unused space by reorganising spaces to its most optimum efficiency and organising spaces for maximum ease of use
- + Aggulation of spaces into an easily recognisable form, taking into consideration of people flow (note: this does not influence column grid)



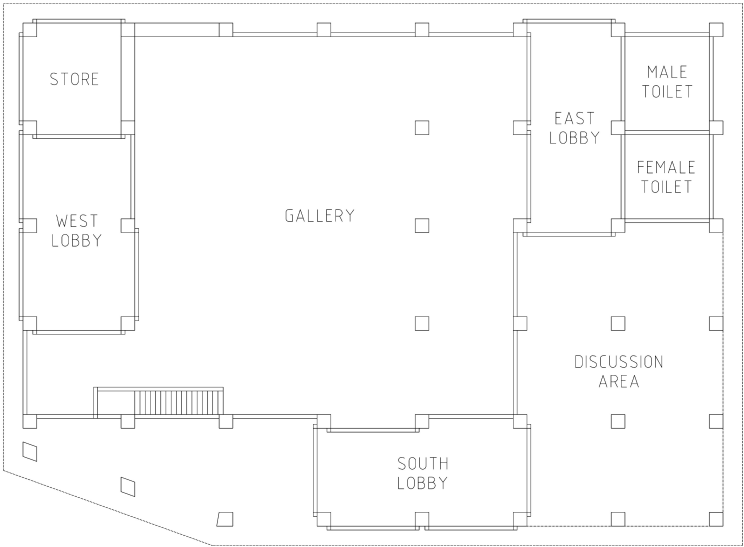
Hand-drawn architectural floor plan of the ground floor of a building. The plan includes a large 'AUDIO VISUAL ROOM' at the top, a 'LOBBY' in the center, and a 'MEETING DISCUSSION AREA' on the right. A 'GALLERY' is shown at the bottom left, with a note: 'I thought gallery should be more freeform...'. The plan also features a 'CUBE' structure, a 'FEMALE TOILET', and a 'MALE TOILET'. Dimensions are provided for various sections, and a scale of 1:250 is indicated. The drawing is surrounded by various sketches of building sections and elevations.



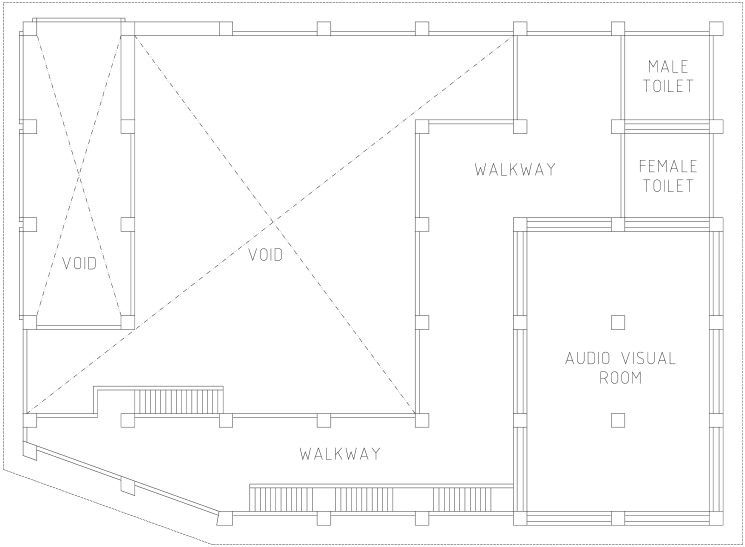
DESIGN: MK4: MODEL



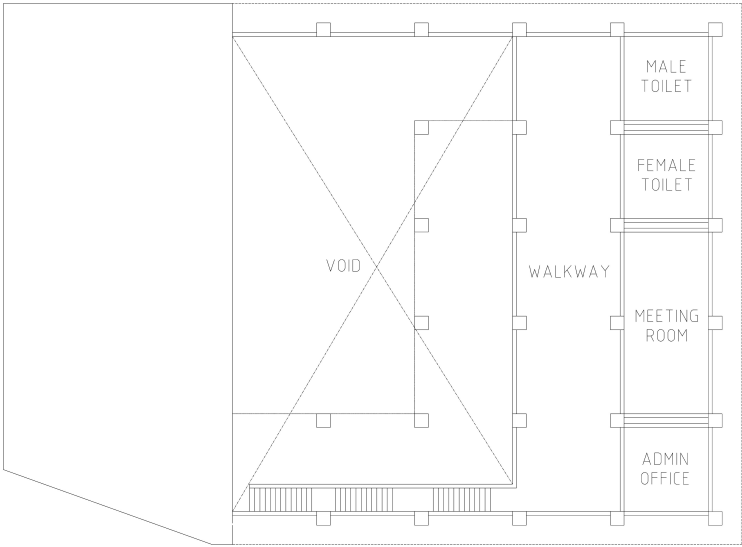
DESIGN: MK4: DRAWINGS



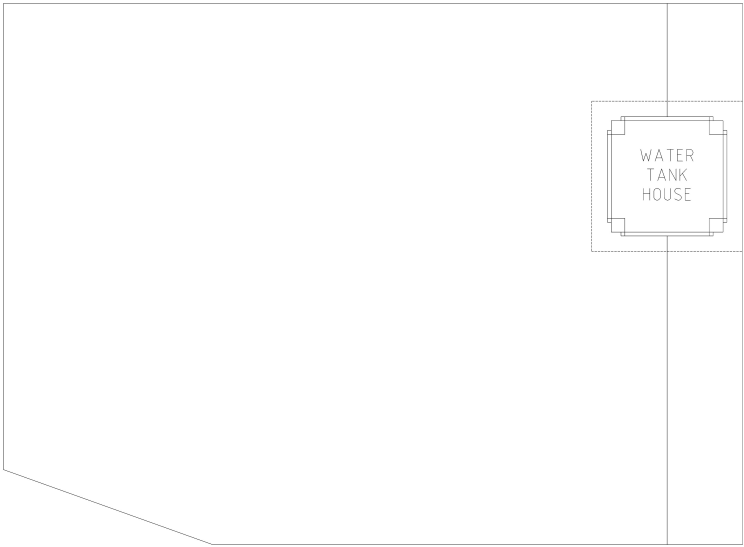
GROUND FLOOR



FIRST FLOOR

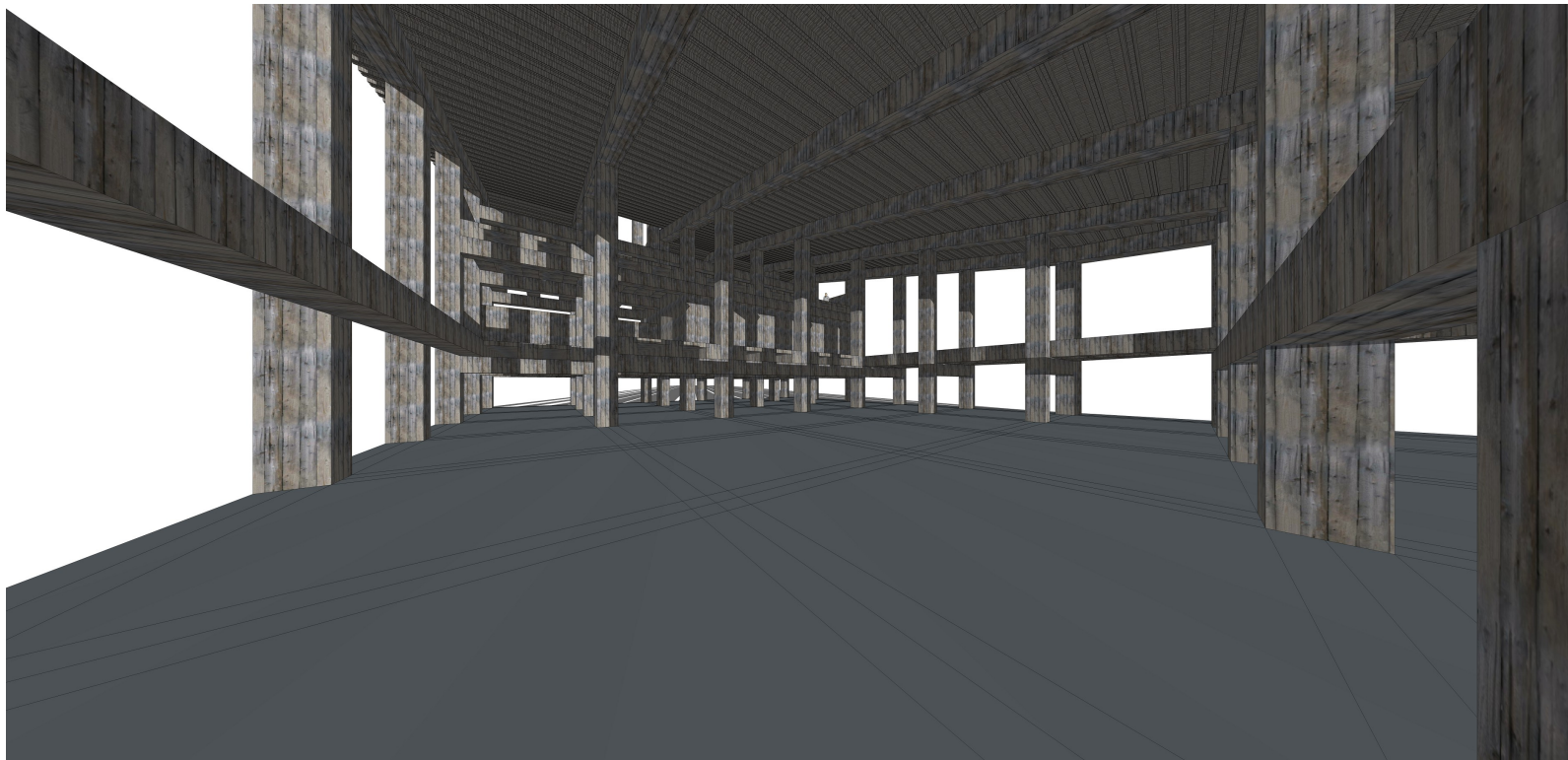
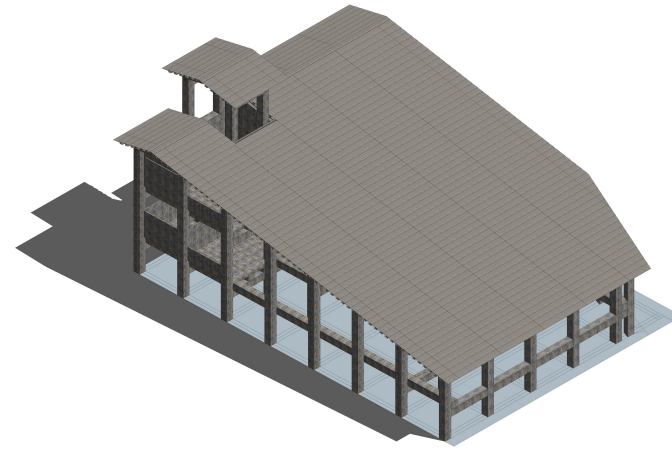
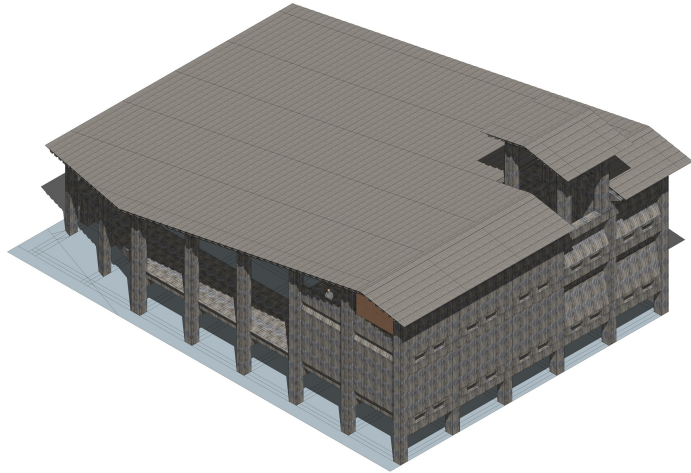


SECOND FLOOR



ATTIC

DESIGN: MK4: SKETCHUP MODEL



DESIGN: MK5: PROCESS

OBJECTIVES:

- + Begin sculpting spaces around universal design principles so that form flows smoothly between spaces.
- + Following Frank Lloyd Wright's doctrine of 'buildings blend into landscape' so that the building becomes more site-specific and less imposed
- + Creating a narrative of the building from the person's point of view so that the spaces can be more accurately characterised and positioned

things to include for my tourist info centre in lumut as of may 27 2015

address spaces

what is the concept?

better yet what is it that you want to achieve precisely?

spaces: exhibit space, discussion area, av room, toilet, stairs, walkway, admin room (manager, office boy, clerks, secretary, treasurer), janitor room, security room (if must), engineer's room, maintainer's room, meeting room (conference style), lobby (just 1 is enough, or install air curtains), store (use british english definition), landscape (hardscape, softscape).

exhibit space

about? things to do and explore in pulau pangkor (adventures in pangkor island)

reason? pulau pangkor poorly documented in terms of activities

evilscape? pulau pangkor has boat building industry and a modern satay fish

factory, but we only knew about it when we came back from Perak.

method of communication? visual-electronic interface

how the story is going to be told? essentially, the pulau pangkor brief is divided into few sections. These sections are about sections of areas in pulau pangkor. Inside these areas are a section of model, which links back to the main model at the centre. Each area has something special to tell, so it might have some experience in past that shapes the place. To tell these stories, in the end of each section, a digital download of the interactive history of pangkor is included as a QR code, which if used with camera, the app can tell something about the place.

how these sections are going to be in the actual space? well, since we have a (very nice) view, but we don't have direct sight to pulau pangkor, and the only way to see pulau pangkor would be on a boat or if some building is cantilevered off to face pulau pangkor I could imagine it as some sort of jetty, pointing towards the river.

From west, you will look at it as if it is longing for the destination, very horizontal, the longing to pulau pangkor is such that it is cantilevered off to face the pangkor island, seen in distance. Inside, you enter from a lobby, which is very neutral in shape, as if, like 'why do I want to go there?'

However, when you go inside, there is like some air curtain above, as if you are in a different time zone. there is a model there with buttons, and there are, like different doors, which they are like the insides of electronic ports, and many open space strips. Each is similar in size and shape, and the deck is slanting upwards gently, but different in that they refer to each sections in the island. Each section tells tales of the area as if like a lullaby. After the lullaby, you walk and see yourself on a wide, open deck, with the planks fronting the river dissolving into nothingness. Over the distance, towards west (and the evening sun), you see pulau pangkor, like 'I wanna go there!'. After that, you descend into reality by first passing the sections (there is a section that is not filled with lullaby like others) and passing the model, you went back using black steel stairs, or bare concrete ramp.

then you meet back at the lobby. It's not quite the same before. Now you know that you wanna go there.

discussion space

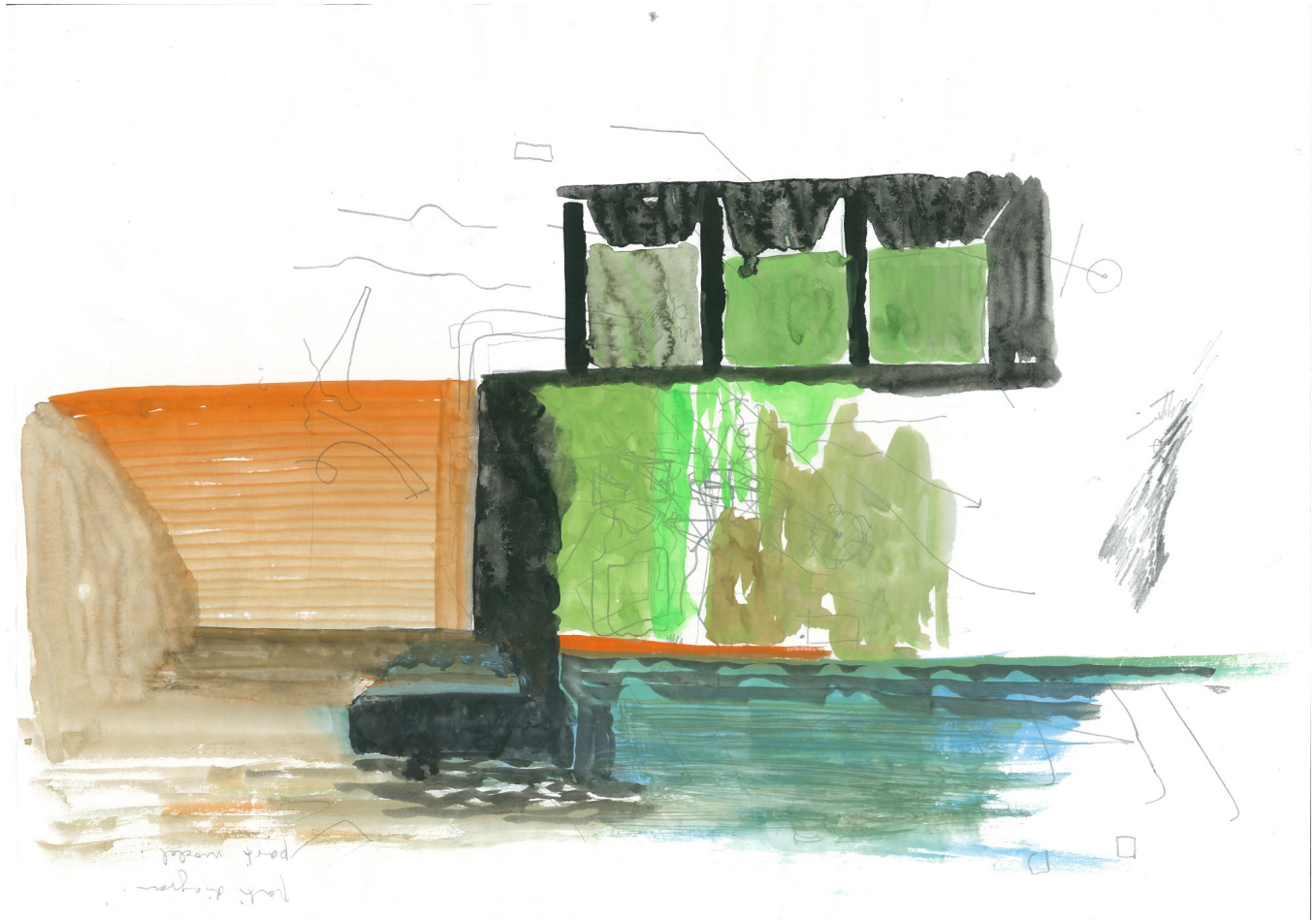
Below the exhibit space, you peeked at it. It seems to be similar to the above, with wooden decks, with the planks dissolving in the same way as above, but below there is no such lullaby, and below there is, like some extension to the jetty, like it is used by boat captains to sell some boat service to the potential passengers. Some groups of people go there and have some briefing before going to pulau pangkor. Some people just sit there, enjoying their time, while others stroll. You like what you saw. You go stroll some more, around, you found some cool spot to sit. There are like, ice-cream men over there, and children are nagging their parents to enjoy some ice-cream. There are also, like mini-jettys specially made for sitting, with people sitting over there and enjoying their time. Now you feel that this is like a park.

admin space (manager, office boy, clerks, secretary, treasurer)

Over the distance, you looked at what seems to be a tower. What is in there? you wonder. You just slowly walked away and slowly towards the tower. You looked above, it seems quite high. The floor is bare concrete tiles, with kerbs done like in a Japanese garden. Towards it, you see a flush door.

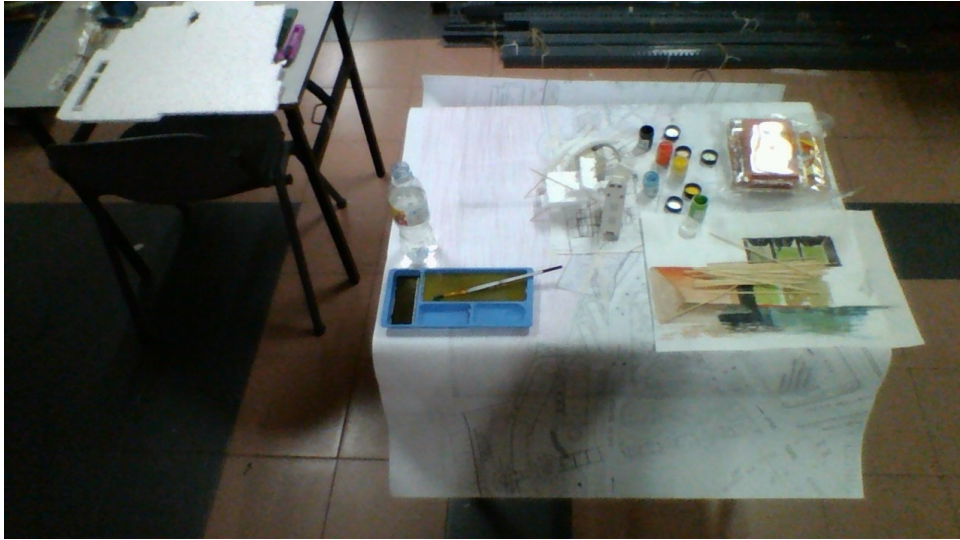
You went into it. Inside there is only one light and that is from the window. From your eyes the walls are clad in black greyish paint, with black steel stairs like you found before. you go up, and open the emergency door. You open and you saw something like an office. Or rather, a more like an airport traffic control tower. You saw decks looking like advanced cockpits, with space for computers and electronic gadgets.

Suddenly, the manager arrives. He greets you, and asks your name. You answered your name, and suddenly realized you are here for business-related, promoting this visitor's centre to the world as some sort of a historical alibi that everyone should go at least once. You went into the meeting room, and it looks like a cockpit, suitable to sleep there for up to 12 people, crammed together like sardines in tin.

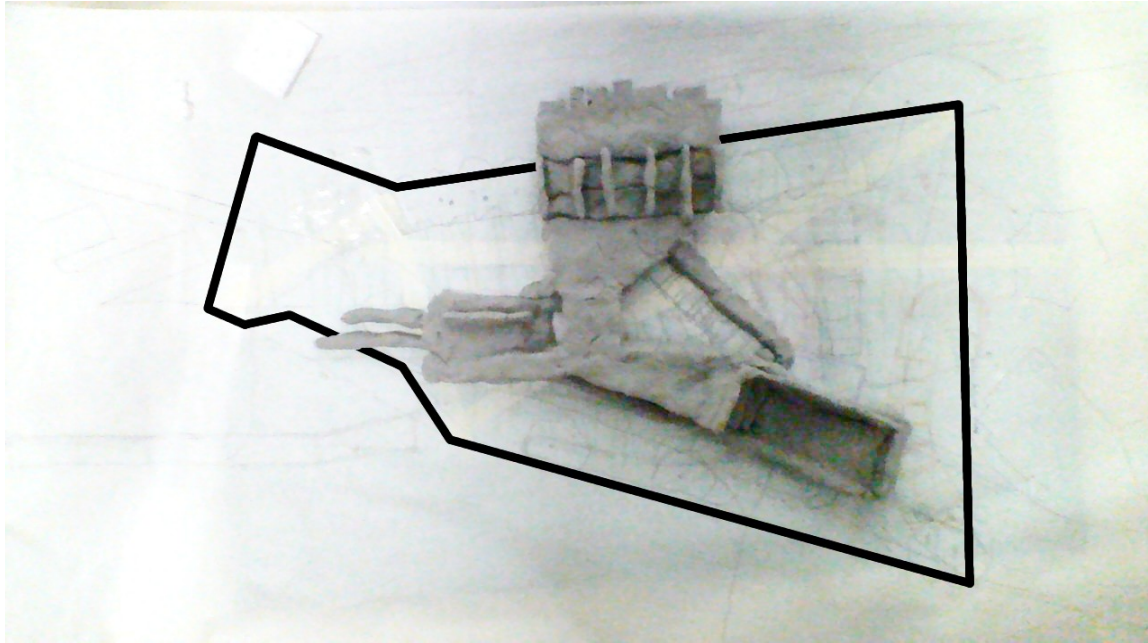


PROJECT 2: TOURIST INFORMATION CENTRE

DESIGN: MK5: PROCESS



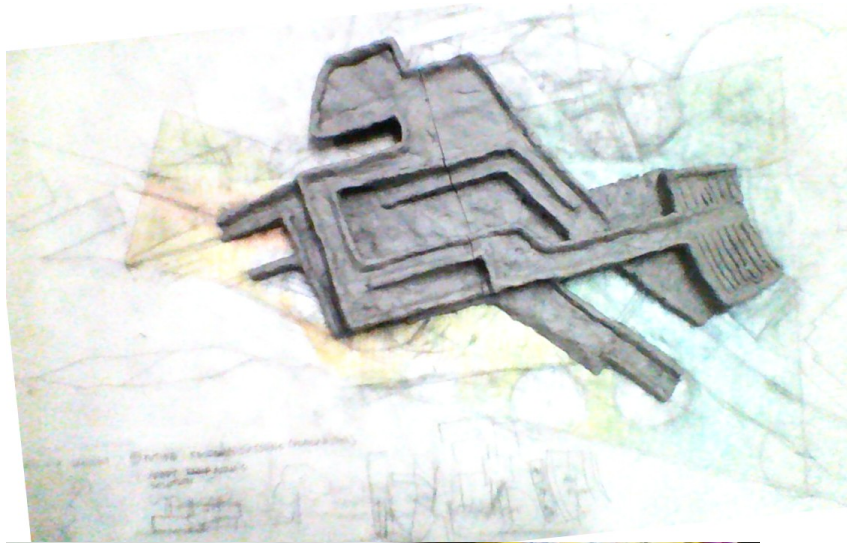
DESIGN: MK5: MODEL



DESIGN: MK6: MODEL

OBJECTIVES:

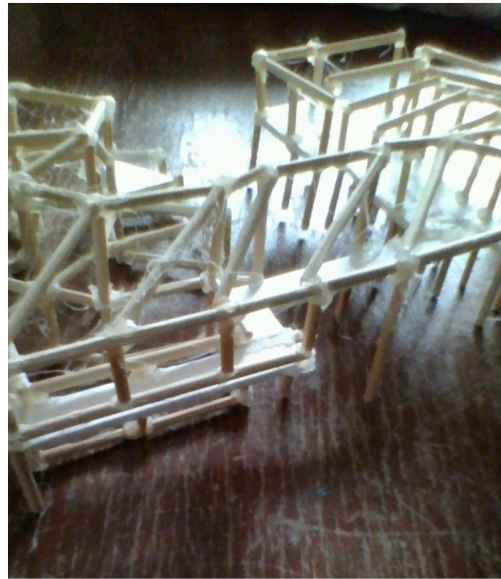
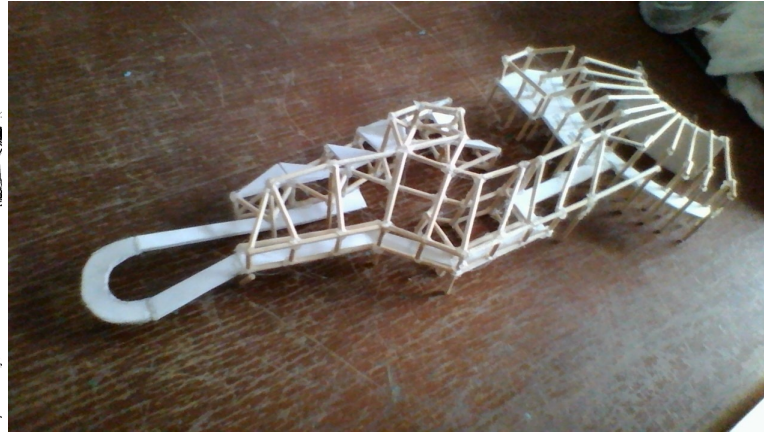
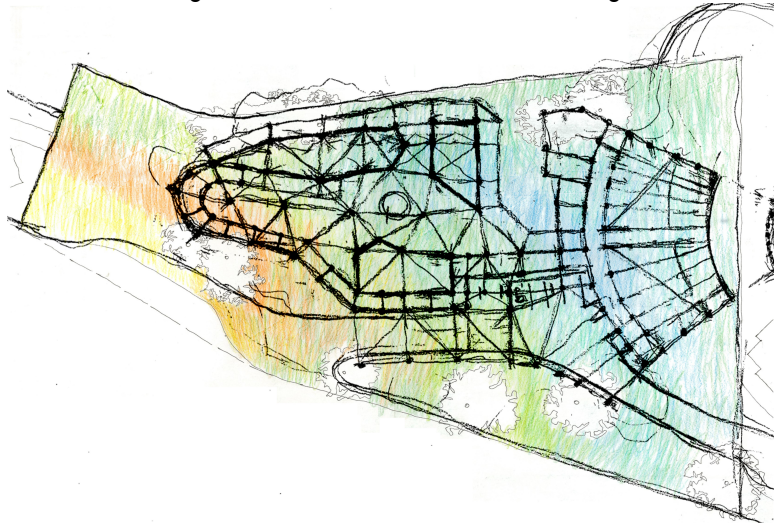
- + Attempting to include pedestrian's walk and road interference thoroughly into design to the point that it becomes evident as form
- + Sculpting spaces so that function follows form follows flow of force



DESIGN: MK7: DRAWING AND MODEL

OBJECTIVES:

- + Reducing complexity of road interference and pedestrian walk , try to be more efficient and more subtle
- + Shifting position of columns so that form follows flow of people and flow of wind
- + Characterising forms around the site into the design while maintaining the concept for each site



PROJECT 2: TOURIST INFORMATION CENTRE

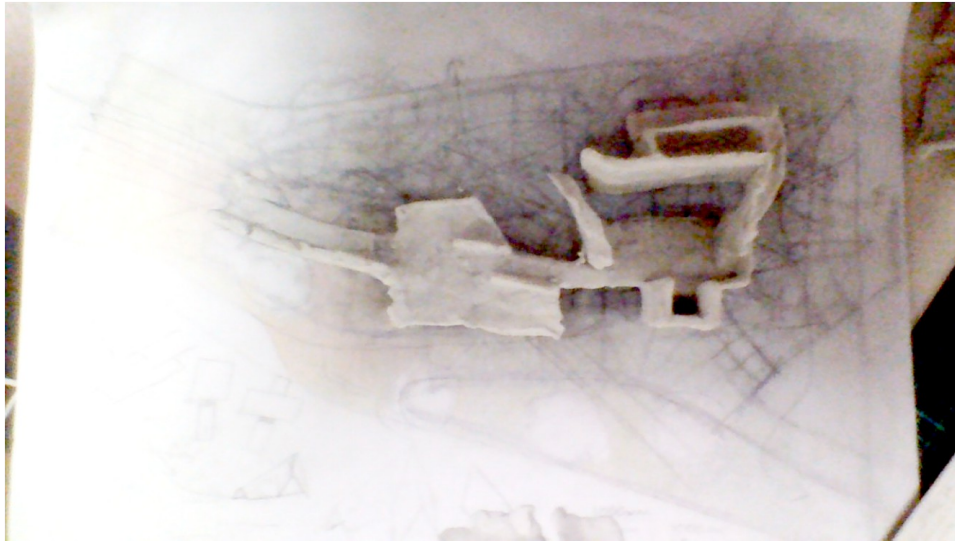
DESIGN: MK8: PROCESS

OBJECTIVES:

- + Clarifying main intention of gallery space so that Pangkor is effectively introduced
- + Organising visitor's sequence of spaces so that it can be moved in one direction only. Visitors can however stroll around with ease and go against the flow.
- + Combining elements from previous designs while avoiding previous mistakes
- + Sculpting spaces so that form follows flow of pedestrian and wind to compensate for absurdly high design period, simplifying the construction
- + Following the original intentions of original design sketch while modeling in SketchUp with only straight lines
- + Designing the site plan so that the building fits in the site
- + Coming up with construction details for roof
- + Combining organic and rigid roof design so that it is economic and can let wind flow into building



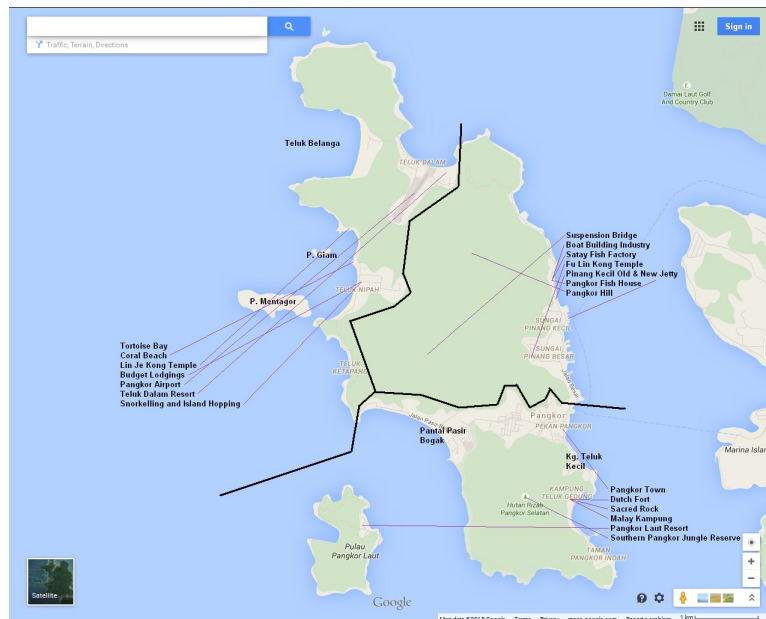
DESIGN: MK8: PROCESS



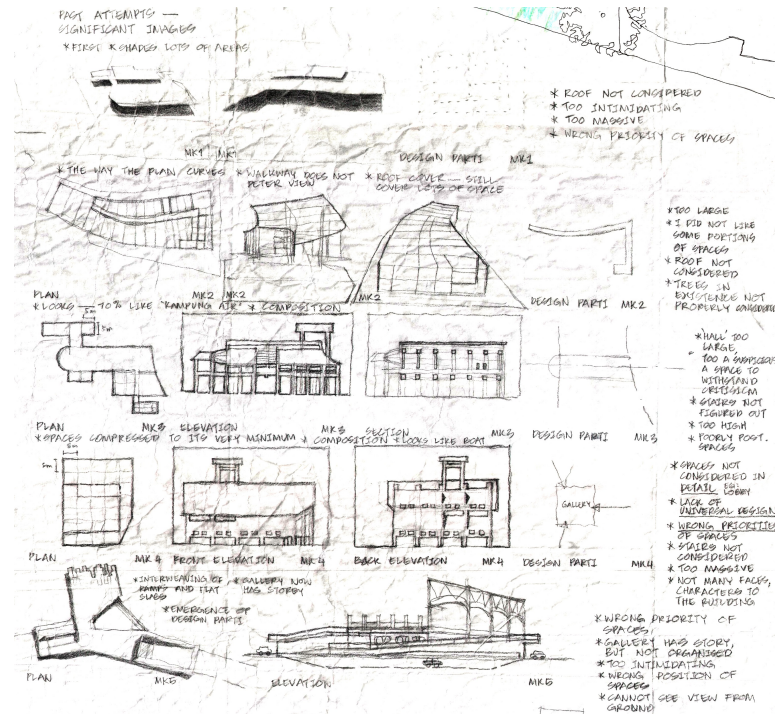
ORGANIC MODEL PLAN



ORGANIC MODEL INTERIOR



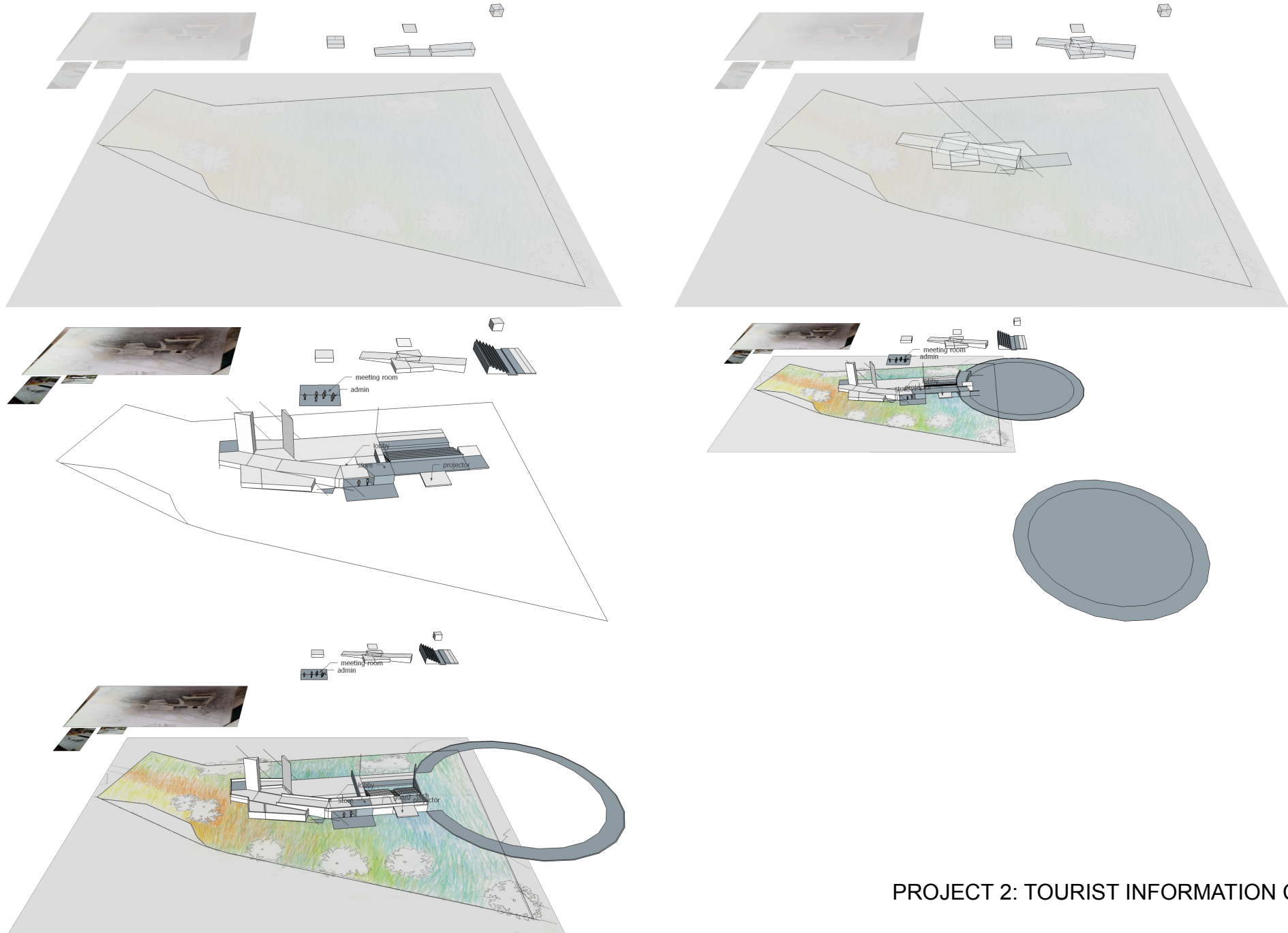
PANGKOR ISLAND GALLERY TOUR DIVISION



REPORT ON
PREVIOUS
MKS, THEIR
STRENGTHS
AND THEIR
WEAKNESS

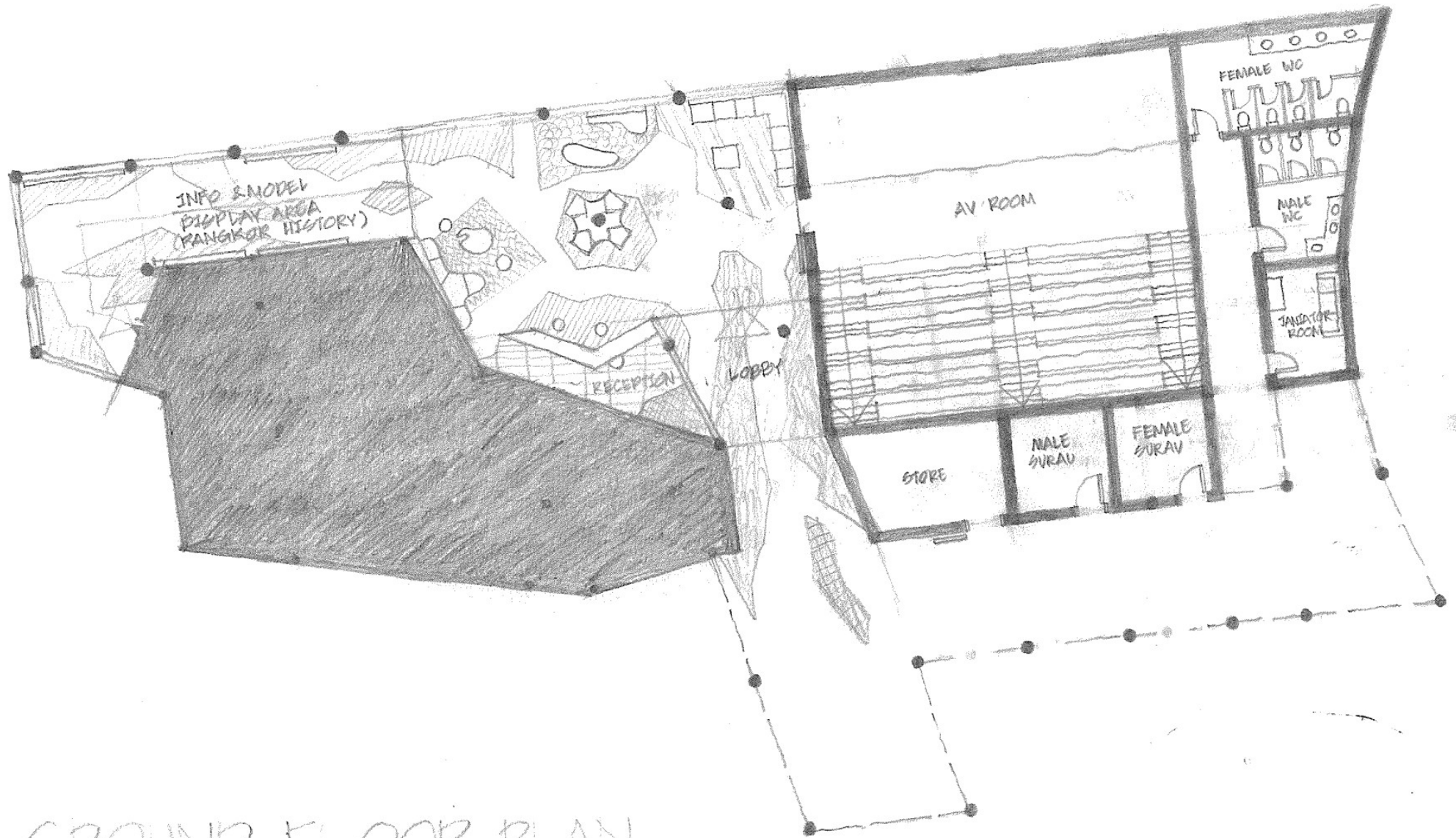
PROJECT 2: TOURIST INFORMATION CENTRE

DESIGN: MK8: SKETCHUP MODEL PROGRESS



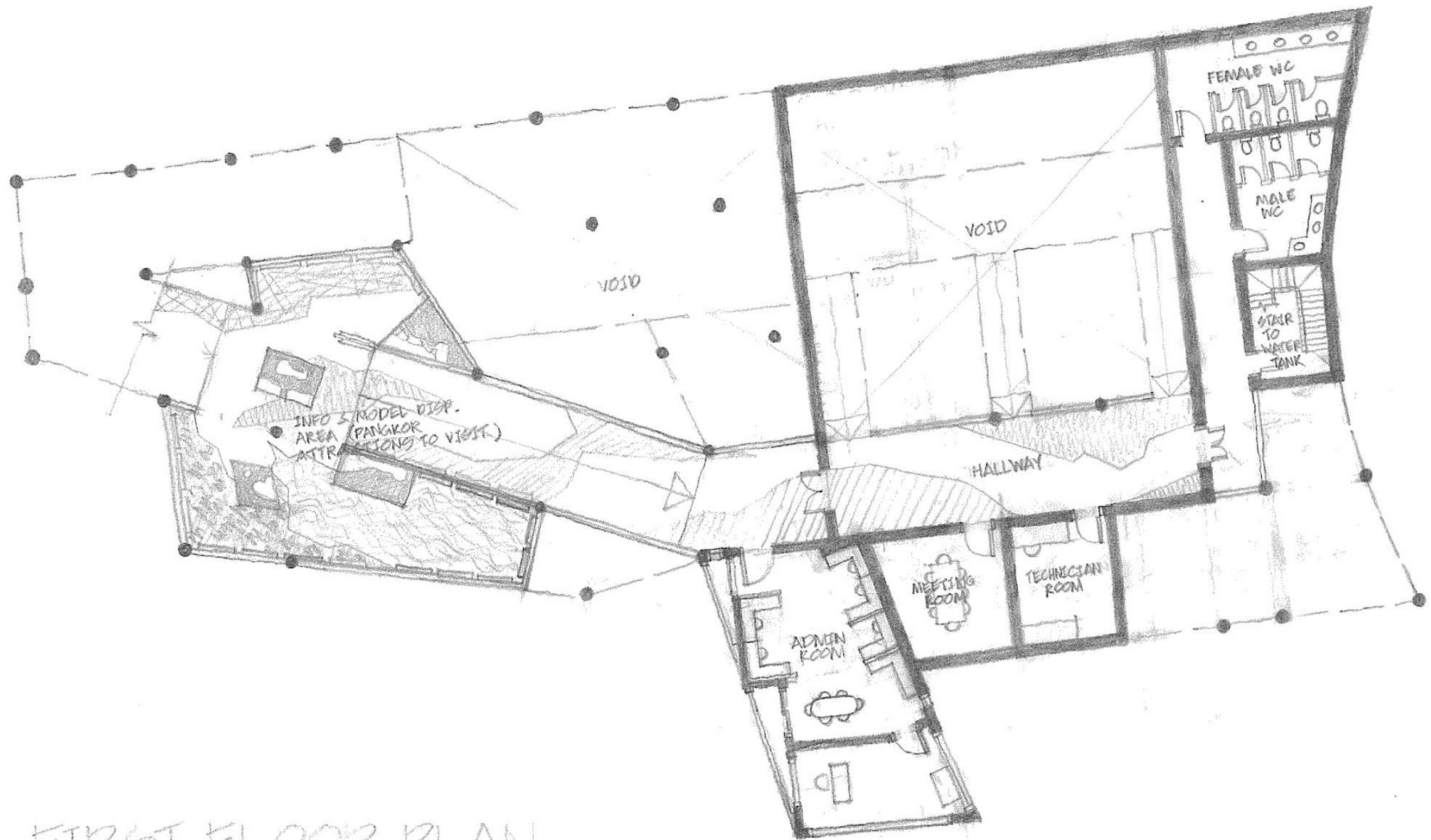
PROJECT 2: TOURIST INFORMATION CENTRE

DESIGN: MK8: GROUND FLOOR PLAN SKETCH



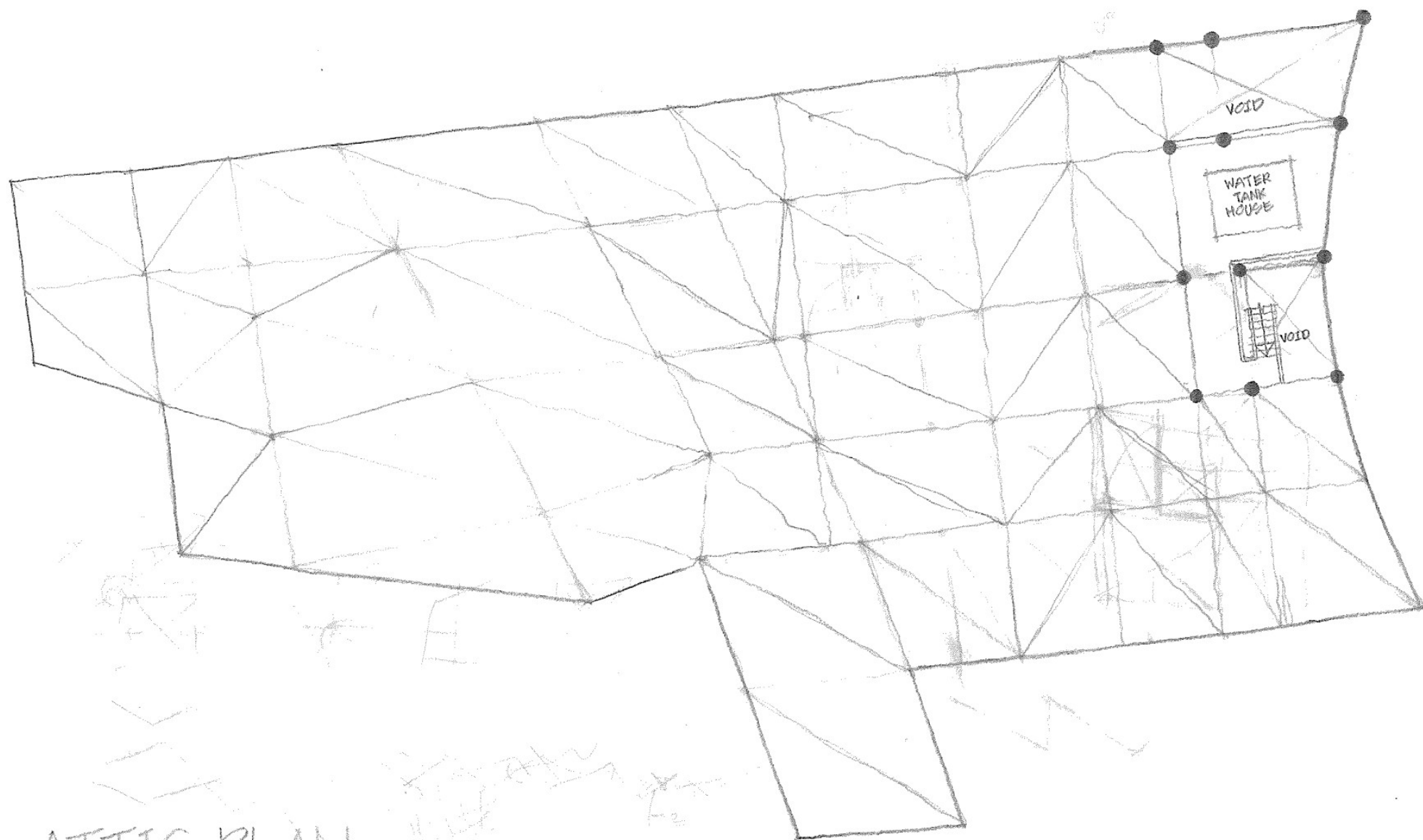
GROUND FLOOR PLAN
SCALE: 1:200

DESIGN: MK8: FIRST FLOOR PLAN SKETCH



FIRST FLOOR PLAN
SCALE : 1 : 200

DESIGN: MK8: ATTIC PLAN SKETCH

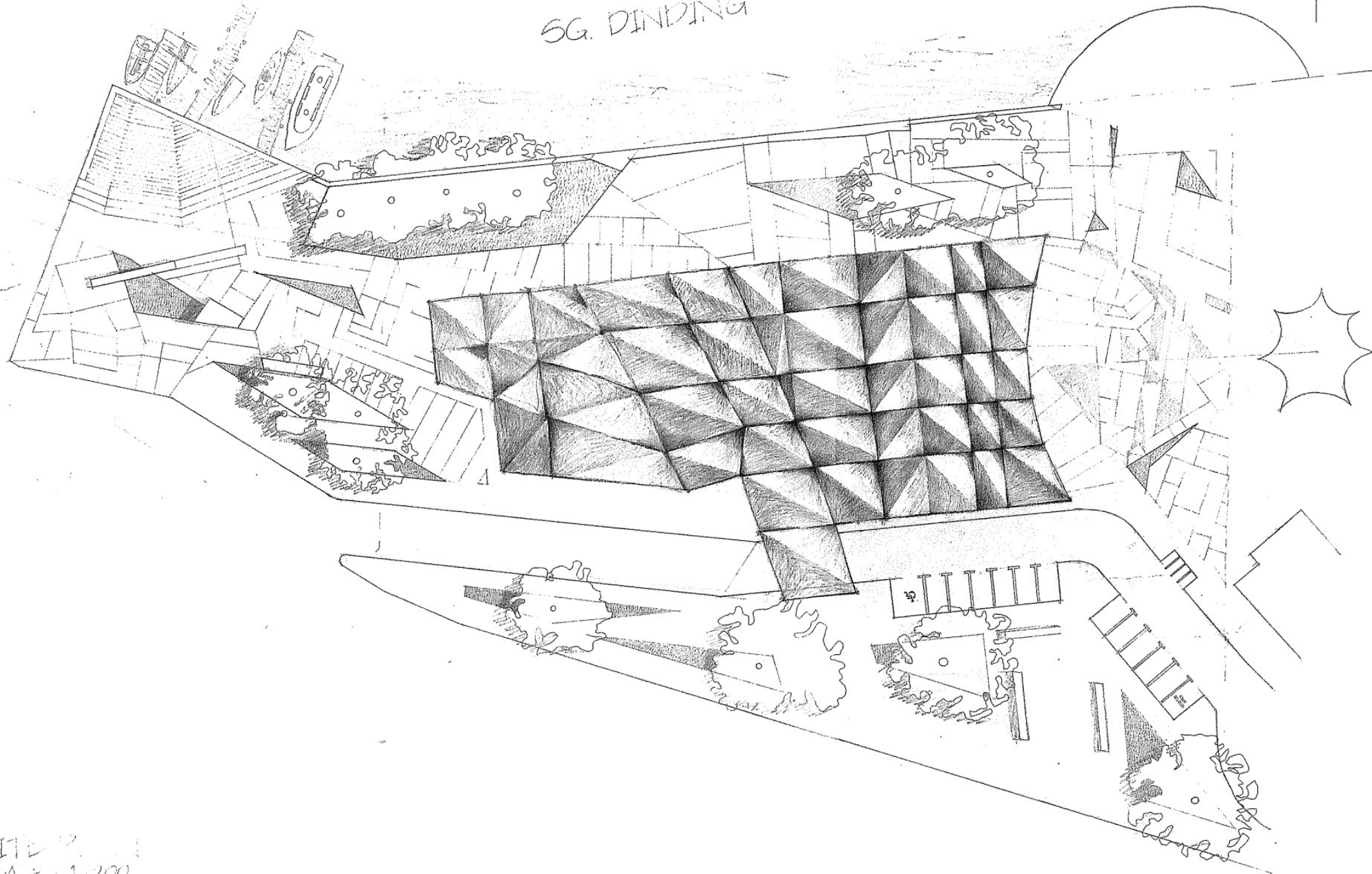
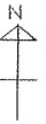


ATTIC PLAN

SCALE : 1 : 200

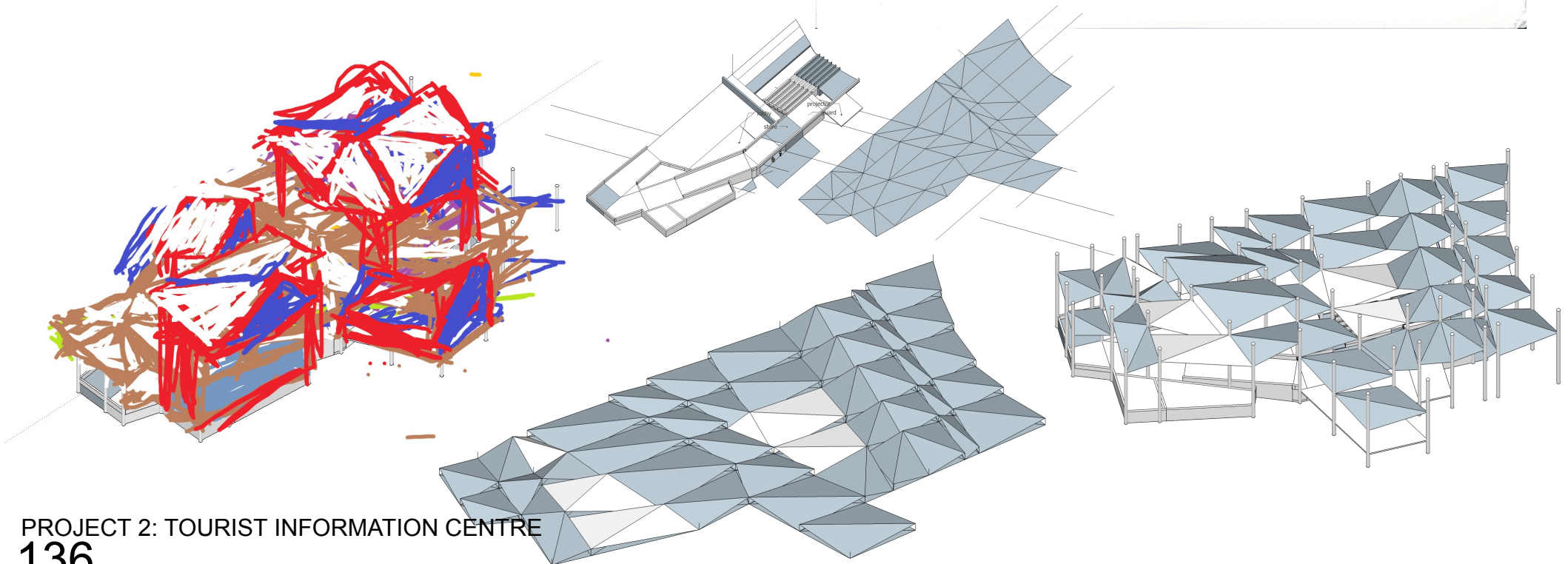
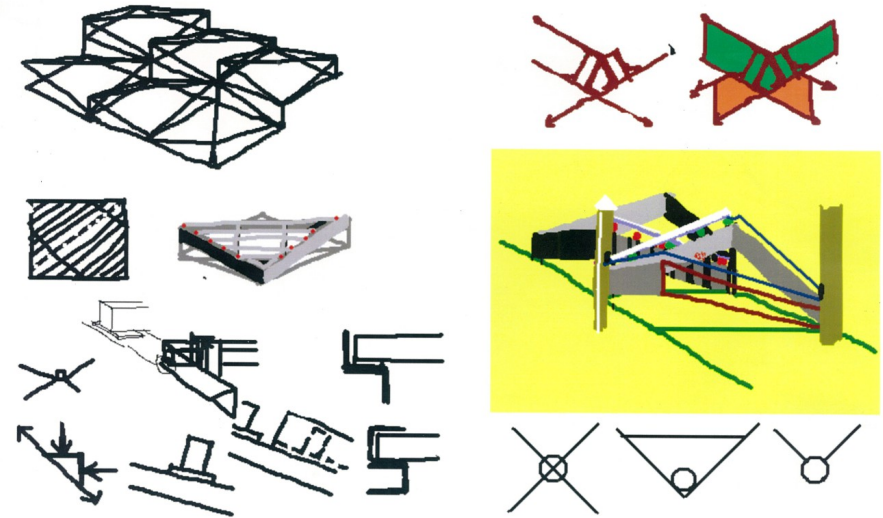
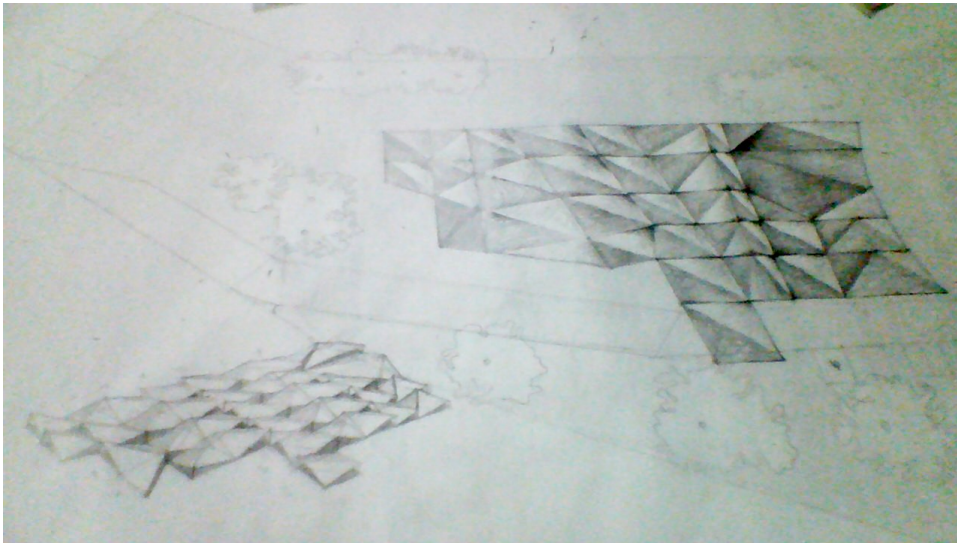
DESIGN: MK8: SITE PLAN SKETCH

SG. DINDING

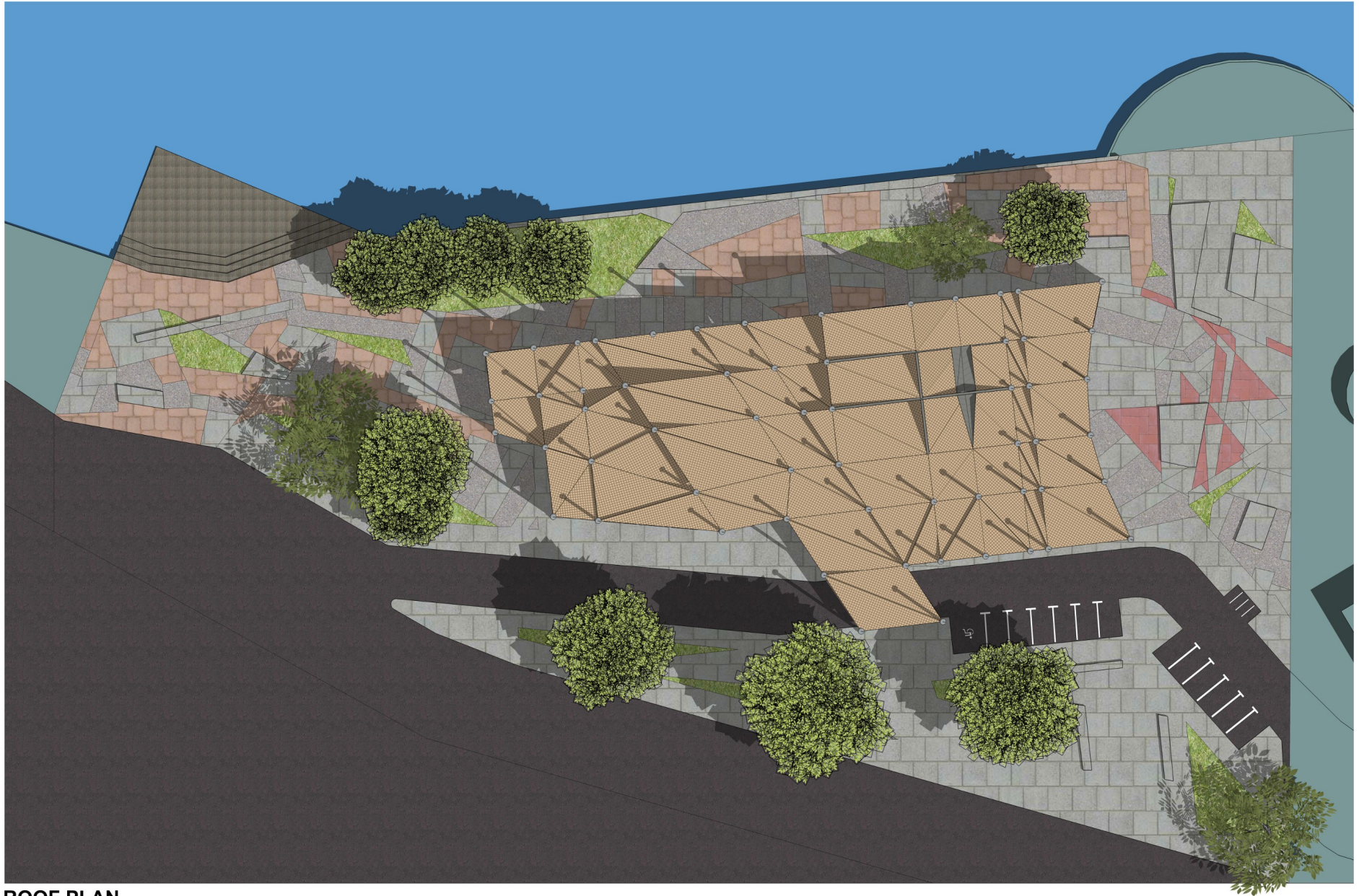


SITE PLAN
SCALE 1:200

DESIGN: MK8: ROOF DESIGN AND DETAILS



DESIGN: MK8: FINAL DRAWINGS

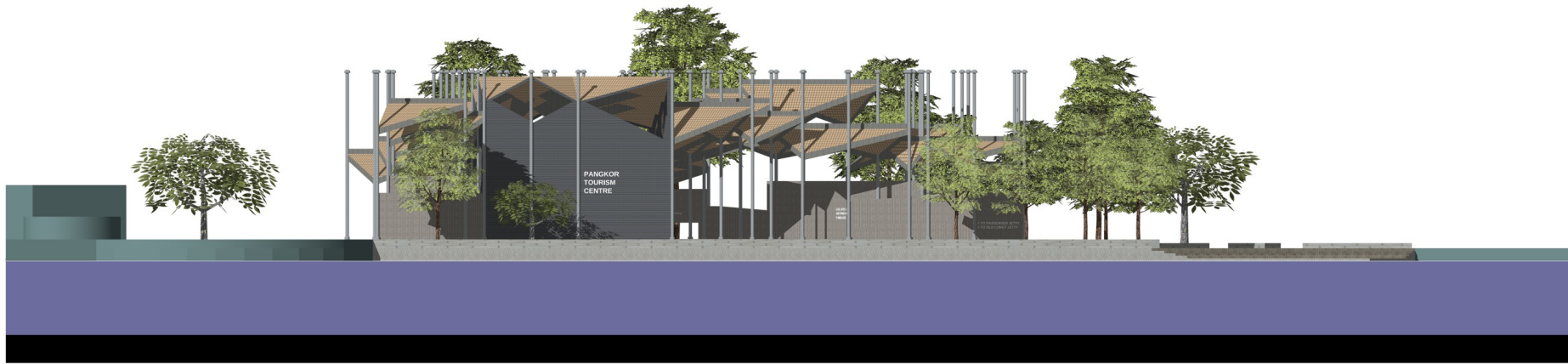


ROOF PLAN
SCALE: 1 : 134

DESIGN: MK8: FINAL DRAWINGS

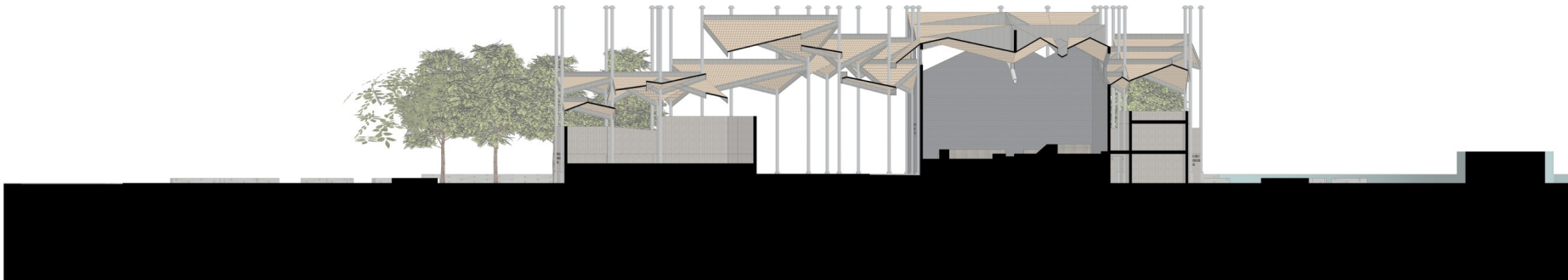


NORTH ELEVATION
SCALE: 1 : 134

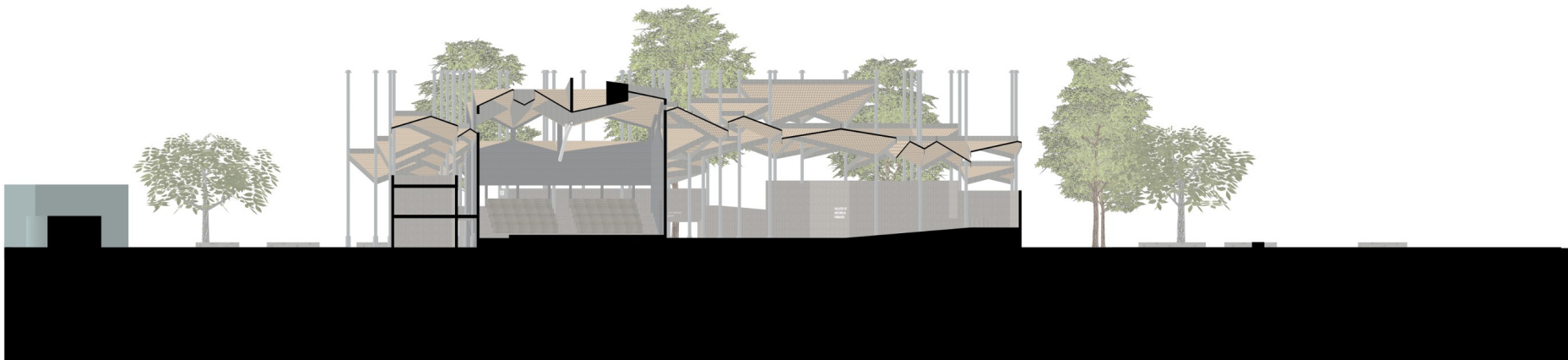


SOUTH ELEVATION
SCALE: 1 : 134

DESIGN: MK8: FINAL DRAWINGS

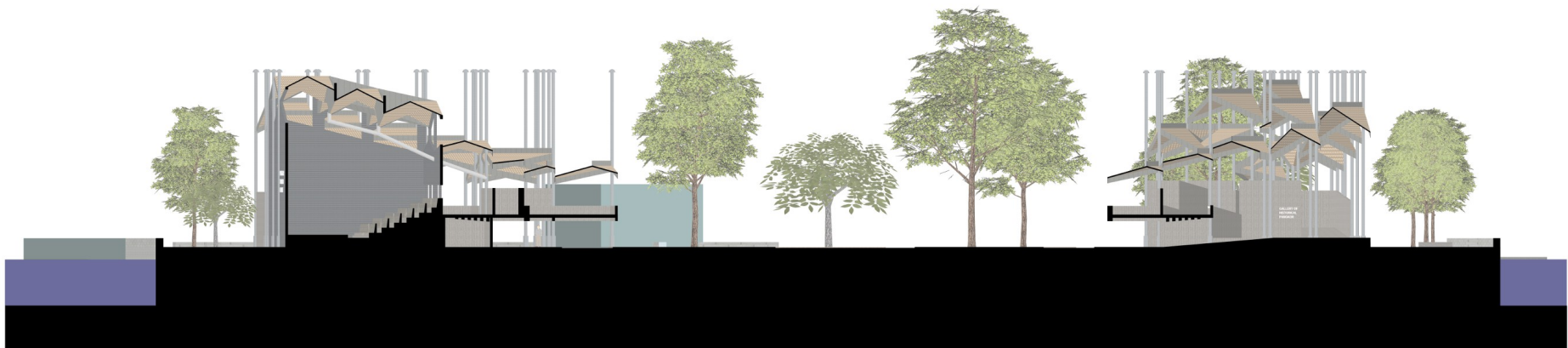


NORTH SECTION
SCALE: 1 : 134



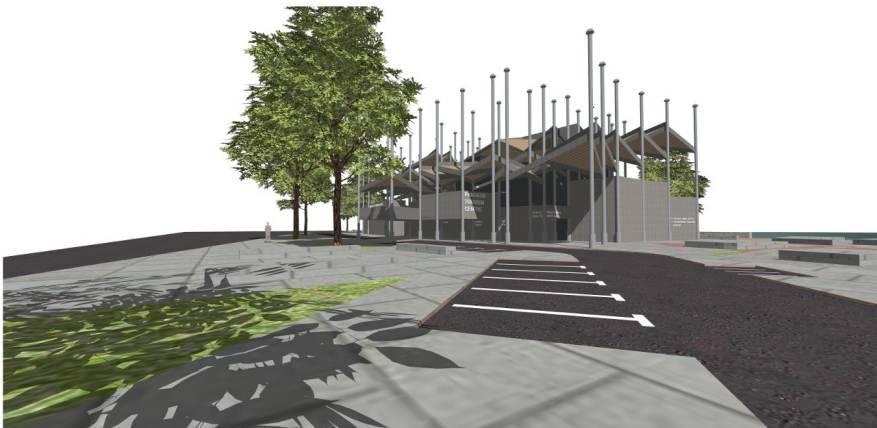
SOUTH SECTION
SCALE: 1 : 134

DESIGN: MK8: FINAL DRAWINGS

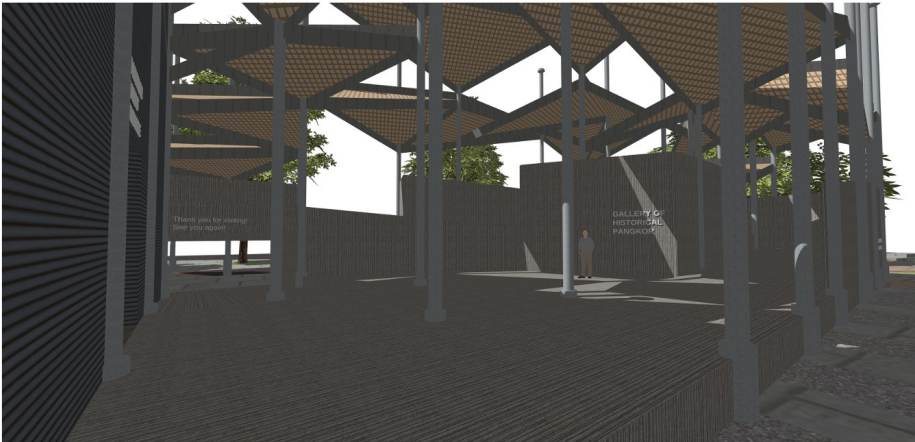


EAST SECTION
SCALE: 1 : 134

WEST SECTION
SCALE: 1 : 134



EXTERIOR PERSPECTIVE FROM PEDESTRIAN EYES,
WALKING TOWARDS EAST



INTERIOR PERSPECTIVE, LOOKING FROM DISCUSSION AREA
TOWARDS GALLERY